

LIBRARY
Brigham Young University

From

Call No. **659.1** Acc. No. **67766**
T49

element
entire page
2-
2-2-48
and years of
today

THE PRINCIPLES OF ADVERTISING

By

67766

HARRY TIPPER

Secretary Class Journal Company; ex-President of the
Association of National Advertisers; ex-President of the
Advertising Club of New York

HARRY L. HOLLINGWORTH, Ph.D.

Professor of Psychology, Columbia University; Director
of the Psychological Laboratory at Barnard College

GEORGE BURTON HOTCHKISS, M.A.

Chairman of the Department of Advertising and Market-
ing, New York University; formerly with the George
Batten Company, Advertising

FRANK ALVAH PARSONS, B.S.

President of New York School of Fine and Applied Art,
and Lecturer in Advertising Display, New York University



SECOND EDITION
REVISED AND ENLARGED

THE RONALD PRESS COMPANY
NEW YORK

Copyright, 1915, by
THE RONALD PRESS COMPANY

Copyright, 1920, by
THE RONALD PRESS COMPANY

Copyright, 1925, by
THE RONALD PRESS COMPANY

All Rights Reserved

PREFACE

The preface to the first edition of "Advertising, Its Principles and Practice," published in 1915, described the purpose of the authors as follows:

This volume is the outgrowth of two years' experience by the authors in developing the work of the Advertising Division of New York University. During this period they found that the most serious hindrance to education in preparation for advertising was the lack of suitable textbooks. Many valuable books existed, it is true, but most of them seemed either too specialized or too narrow, or lacking in fundamentals. This condition led the four authors to collaborate in the writing of this textbook.

The distinctive feature of the book is its attempt to combine all the various arts and sciences that enter into the work of advertising and to give the fundamentals of each with reference to all the others. It includes the economic, psychological, and physical factors, together with the essential principles of artistic arrangement and English composition as applied to the construction of advertisements. Finally, it sums up all these parts in the actual operation of an advertising campaign.

Although the book is simple enough to be understood by the student of advertising who has had no experience, it should be almost equally valuable to the advanced practitioner who wishes a broader view of some phases of his profession. Principles have constantly been stressed, but practical aspects have not been neglected.

In the ten years that have elapsed since the book was published, the soundness of its plan has been sufficiently demonstrated. From the outset it received the approval of practitioners, teachers and students of advertising, and it has generally been regarded as one of the standard treatises on the subject. Several editions have been required. In 1919 a condensed version was published under the title "The Principles

of Advertising" to provide a shorter and more convenient text for classroom use.

The present work is a complete revision of this text, "The Principles of Advertising." No important changes have been made in the basic plan. The progress of science in the field, however, has provided considerable new material which has been added, as well as new illustrative advertisements that are representative of present-day practice. Exercises and practical problems have been appended to the chapters. In spite of these additions, bulk has been avoided and the volume kept compact and convenient enough for text purposes.

The literature for the use of students of advertising is now vastly greater than in 1915 and includes many more works of substantial merit. However, the fact that the original text has continued to hold its place throughout this decade justifies the belief that this new revision will find a welcome in the university classroom and on the business man's bookshelf.

The four authors make grateful acknowledgments to the many business houses and individuals that have contributed valuable material and suggestions.

New York City, July, 1925.

Note—The advertisements throughout the book have been selected because of their illustration of specific principles, and their use should not be taken to indicate unqualified approval or condemnation of any advertisement as a whole.

CONTENTS

CHAPTER		PAGE
I	WHAT IS ADVERTISING	I
II	THE WAY IN WHICH ADVERTISING IS USED	11
III	CHANNELS OF TRADE	19
IV	THE FACTORS WHICH DETERMINE THE KIND AND EXTENT OF ADVERTISING	28
V	PURPOSE OF CAMPAIGN	43
VI	THE TRADE-MARK	49
VII	PSYCHOLOGICAL FACTORS IN ADVERTISING	57
VIII	THE CHIEF HUMAN NEEDS	67
IX	RELATIVE STRENGTH OF TENDENCIES AND INTERESTS	78
X	THE MENTAL FUNCTION AND CLASSIFICATION OF ADVERTISEMENTS	88
XI	LAWS OF ATTENTION APPLIED TO ADVERTISING MATERIALS	100
XII	ESTABLISHING ASSOCIATIONS	111
XIII	MAKING ASSOCIATIONS DYNAMIC	118
XIV	TESTING THE RELATIVE VALUE OF ADVERTISING APPEALS	130
XV	THE NATURE AND PURPOSE OF ADVERTISING COPY .	142
XVI	THE SUBSTANCE OF THE COPY	163
XVII	THE CONSTRUCTION OF THE COPY	183
XVIII	REASON-WHY COPY	197
XIX	HUMAN-INTEREST COPY	214
XX	SMALLER UNITS OF ADVERTISING COPY	230
XXI	COPY AS Affected BY MEDIUM	245
XXII	COPY AS Affected BY DISPLAY	267
XXIII	THE FUNCTIONS AND ELEMENTS OF DISPLAY	281
XXIV	THE PRINCIPLES OF FORM	293
XXV	COLOR	315
XXVI	ILLUSTRATION	326

XXVII	ORNAMENT	336
XXVIII	TYPE PRINCIPLES	348
XXIX	LAYING OUT THE ADVERTISEMENT	358
XXX	THE MEN	369
XXXI	PERIODICAL MEDIA	378
XXXII	ANALYZING CIRCULATION	387
XXXIII	OUTDOOR AND OTHER FORMS OF ADVERTISING . . .	401
XXXIV	DEALERS' AIDS, DIRECT MAIL, AND HOUSE ORGANS	415
XXXV	ANALYZING THE MARKET	424
XXXVI	DECIDING THE APPROPRIATION	437
XXXVII	ARRANGING THE APPEAL	445
XXXVIII	ANALYZING THE COSTS	450
XXXIX	DETERMINING THE VALUE AND THE RESULT . . .	457

The Principles of Advertising

CHAPTER I

WHAT IS ADVERTISING?

Historical Development.—The progress of advertising during the twentieth century has been so remarkable as quite to overshadow its earlier development. In fact, its rapid progress has caused many people to accuse this branch of marketing of being new and experimental, and to overlook the part it played in the earlier growth of business. The truth is that advertising has been associated with the selling of goods for more than two centuries.

These earlier applications of publicity to business appear at this time crude and of little moment; yet these announcements formed a fundamental part of the sale of goods and were used to draw attention to wares of various kinds in all parts of the civilized world. As a matter of record, some form of public sign has been usual for thousands of years, but advertising in any way comparable with the work of today began with the extension of the art of printing and the spread of education in reading and writing. So closely has advertising associated itself with business growth that a study of advertising from the beginning of the eighteenth century is almost a study of business progress. This fact should be thoroughly appreciated, if the place of advertising in modern business is to be understood.

The enormous increase in the possibilities of production which were made available through the discovery of steam and electricity, introduced into business the great problems of marketing, which gave an added stimulus to the use of all

the forces of selling, and particularly added to the importance of the advertising force.

The first year of the introduction of steam in Great Britain saw a growth of 300 per cent in the manufacture of cotton goods. This sudden and voluminous increase in production required a corresponding increase in markets, and so the selling problem—the problem of getting rid of the manufactured goods—arose.

From that time continual improvement in the machinery of production, transportation, communication, etc., has increased the production of all classes of commodities by leaps and bounds, and added thousands of new commodities to those already in use. The problem of disposing of these goods became, consequently, more and more important. People had to be taught to use more material and many more varieties.

This all meant, and means today, an increasing selling problem. Coincident with this development came the spread of education in reading and writing, and its natural consequence, the application of the force of publicity to business. The possibility of reaching thousands of people in the same time required for reaching one in personal selling, the small cost of this method, and the strength of its force, made advertising a natural move in meeting the requirements of marketing.

Recent Growth.—In the minds of the public, the articles bought had usually been associated with the merchant who sold them, and not with the manufacturer who made them. This condition changed, for the necessity of enormous investments in manufacture brought with it the necessity of more definite touch with the user, which could be secured most economically through the use of advertising. Some means of identification of the manufacturer's goods by the user also became necessary, and consequently the trade-mark, the appearance of the package, etc., were affected to an unusual degree.

The enormous development of manufacturing units was the primary cause of the recent impetus given to advertising in modern diversified lines of industry. This increase in the size and cost of manufacturing units demanded a corresponding increase in the stability of business, so as to insure continued returns upon the capital invested. This future obligation demanded a more definite control of business than the sale to a distributor or the marketing of an unidentified product would give. As a consequence, an appeal to the user, giving individuality and identity to the particular product, became a necessary part of the sales proceedings. Coupled with the increasing competition between manufacturing units and the cost of that competition, driving those concerns to take all available means to develop the market, the necessities of the case forced the manufacturer to give particular attention to advertising which provided a means of massing some of the selling operations under more definite control.

The last twenty years have seen the greatest growth of advertising. Up to the beginning of that time the increasing cost of marketing had been more than balanced by the decreasing cost of manufacture, so that prices could be continually lowered. The necessity for further sales methods was less apparent. The tendencies have changed in the last twenty years; the cost of marketing has increased far more rapidly than the economies of production, and the use of sales methods designed to decrease or keep down the total cost of selling has become more important.

During this time, therefore, the growth of advertising has been sufficiently great to surpass all its previous development. Furthermore, the requirements of competition in the advertising itself have made its operation a matter of special study involving, as it does today, detailed knowledge of the fields of art, copywriting, printing, merchandising, consumers' habits, media, economics, and a hundred other subjects. The very haphazard method of conducting advertising, visible in the

earlier records of its use, is no longer possible, and the business now requires as much special training and study as older specialized branches.

Growth in United States.—The use of advertising has grown far more fully in the United States than in any other country; chiefly owing to the circumstances in which industry developed here.

With a rapidly increasing population and great natural resources, time was a very essential feature of the marketing. Advertising, dealing with buyers in the mass, reduced the time element in introducing the product to the market and consequently its adequate use became more and more important as a factor in successfully merchandising any product.

In speaking, therefore, of the growth in the volume of advertising the United States is usually taken as the standard of measurement. Various estimates have been made from time to time, as to the amount of money involved in the use of advertising. While these are largely guesses and subject to considerable variation, they show a growth in twenty years of 1000 to 1200 per cent in the amount of money and a much greater growth in the number of people employed, the specialized occupations and the general standing of the practitioners.

Industrial Problems in the United States.—The problems which faced industry in the United States half a century ago, were entirely different from those which had been met earlier by Great Britain or which faced Germany at about the same time.

Great natural resources provided the raw materials for products of manufacturers, rapidly growing population largely from immigration provided the need for the commodities and consequently the problems were to produce with the utmost rapidity and to distribute with equal speed.

Consequently the United States became pre-eminent in mass production and mass selling or advertising. Now the produc-

tion facilities are ample, the marketing is more difficult and the use of advertising not only necessary, but subject to much keener analysis and scrutiny so that it may be employed without too much burden.

The mounting cost of distribution and the ample production resources have placed a greater burden of responsibility upon all marketing executives. Greater difficulties must be overcome by more economical measures, requiring a larger degree of analysis and study than at any previous time.

General Limitations of Advertising.—It follows from this definition of advertising that there are limitations to its value and usefulness in connection with business, just as there are limitations to the value of machine-work in manufacturing.

There are some things which, on account of the delicacy of treatment and the accuracy required, cannot be trusted to the most sensitive piece of machinery, but must be finished by the hand of a skilled craftsman. There are many things in the world of selling which are too delicate for the mass treatment accorded them by the advertising man, and which require the touch of the salesman to bring them to the desired conclusion.

Advertising is limited by its own advantages to definite functions in certain fields. Its usefulness varies with the character of the product, the customer, or the purchase unit. It varies with distribution, the character of the buying habit, and the extent of the territory. Above all, it varies with the attitude of mind of the user toward the associations of the products.

No two cases will be exactly alike, but all will come under some one or two general classes which define the status of the advertising in relation to the personal selling.

There are some cases where machine-work is of so little value that it could be dispensed with almost without a ripple. There are similar cases in selling where the personal selling

represents such an important factor in relation to the total operation that advertising can be dispensed with, and the difference hardly noted; there are other cases where advertising does all or most of the work, so that the personal selling effort is of minor importance in comparison with the whole merchandising requirement.

Efficiency of Advertising.—From the statements just made it will be seen that advertising is not something definite that can be valued by certain measurements. Each of the factors which enter into it is modified in value by some of the circumstances so that the ultimate result involves the solution of a difficult problem. Some consideration may be given, however, to the general efficiencies which govern and the need for further investigations, so that these shall be properly and reasonably measured.

Advertising, in common with all selling work, is much behind production in efficiency. Its value is undoubted, because of its small cost, but it is as yet low in the actual amount of work accomplished in comparison with the potentiality.

There are excellent reasons for this condition. While we are able to analyze mechanical matters pretty thoroughly, we are not capable of understanding the methods of governing public opinion with the same minute exactitude. This means, of course, that the more detailed investigation of advertising, and indeed all measures looking to its further analysis, are of the utmost importance, and will repay the investigator many times.

Lack of Exact Definition.—The word "advertising" has been the subject of much suggested definition, and it is clear that up to the present it lacks any scientific limitations. As a matter of fact, advertising is not a fundamental in itself, and consequently is not capable of the same definite limitations as a law or single operation. It is an application to business of

to exhibit the package in the public prints with all the finality and vitality of the printed word, it becomes important that every possible factor should be considered and weighed so that no adverse point may militate against the success of the public campaign.

By wrong methods of publicity, it is obviously just as possible to educate the consumers of an article to dislike it as it is to impress them favorably, so that the whole market requires study, analysis and consideration from a broader and more permanent viewpoint.

Advantage of Written Over Spoken Word.—When the proper analysis has been made, however, advertising possesses qualities entirely different from those in the scope of personal selling, which so amplify and round out the marketing plan as to add materially to its efficiency no matter what commercial circumstances surround the operation.

Not the least of these qualities is the advantage of the written over the spoken word. The intonation, inflection, and emphasis which add so much to the meaning of the spoken word also take away from it the fixity belonging to cold type.

Where business was done, where goods were sold, by oral methods entirely, a certain want of belief or unreliability, and a certain amount of suspicion, naturally attached to the spoken words of the seller, because of the fact that they were not recorded, and consequently without the proper limitations.

On the other hand, the tendency of the public, in general, is to credit the printed word with almost a full measure of belief. It is only after considerable reasoning that suspicion may enter in and change this condition; but the first impression of any written or printed word is that it speaks truthfully. This is logical, of course, because the written or printed word has a definite meaning; this meaning is not altered or influenced by inflections and intonations. In fact, most of our important knowledge comes to us by way of the written word. Further-

the force of publicity and its definitions may vary, therefore, with the extent and character of the application.

The force of publicity may be compared to the force of electricity, in itself undefined, but used for definite industrial objects. It is true that, even in its operations, the force of publicity is not so definitely controlled as the physical force; nevertheless, in the extent of possible scientific developments, new applications, and undiscovered efficiencies of use, there is some similarity between the force of publicity in its industrial application and the use of electricity in its earlier stages of development.

To define such a force or its application to business is futile until the practical limitations of that application are more fully understood and more thoroughly worked out. Nothing can be said except that it is the organized application of the force of publicity to the sale of commodities or service, by increasing the public knowledge and desire for the items specified therein.

Effect of Advertising on Marketing Methods.—As a matter of fact, this analysis of advertising is going on all the time, and our knowledge is constantly increasing. As a consequence of the material brought to light from these examinations, the whole idea of marketing is undergoing a fundamental change.

Like all mass methods of work, advertising is bound by greater limitations, is less flexible, and is subject to less change than personal selling. For this reason, factors which were of little or no importance before the introduction of advertising became of great moment afterward.

Policies must be fixed and defined; claims, agreements, and other items determined; packages must be considered from an entirely new point of view. Where it was intended to sell the goods only by the slow and private process of personal salesmen, things could be muddled through and changed from time to time as they proved to be wrong. When, however, it is determined publicly to state the claims, agreements, and policies,

more, it is a permanent record, and can be brought up to confront the man who wrote it, at any time.

Print Has Implied Accuracy.—A peculiar measure of belief, moreover, attaches to the printed word because of the fact that it has been used in the majority of its work to convey accurate and concrete information, news, and impressions, all of which had values of their own, were either an accurate representation of facts, or were expressed with full sincerity.

As a consequence of this, the advertiser is obliged to measure his business from an entirely different point of view when he wishes to take advantage of the potential force of the printed word. It can readily be seen that on account of its peculiar value advertising will perpetuate the errors of business just as readily as it will perpetuate its advantages.

Furthermore, because of the fact that it is not influenced by personal idiosyncrasies and the fluctuating value which accrues from contact with an individual in a personal way, it is affected by mistakes which are apparently of little importance in the old method of oral selling. It may not be a very serious matter to put your goods in a package which is not entirely convenient when you start to sell it, through a few salesmen, to a few people. Mistakes can be rectified in these cases at a later period without causing much trouble. Where, however, you wish to introduce this package to several million people at the same time, with the idea of rapidly acquainting them with it to the extent that it will become one of the familiar sights, it is of vast importance that the package should represent as nearly as possible the acme of convenience. It will be just as easy to familiarize those millions of people with the mistake in your package as it is to acquaint them with the value of the goods, in which case, instead of making several million customers, you will have succeeded in eliminating them from your possible patronage.

PROBLEM

1. The Jones Company are manufacturers of machinery for handling—they are successful and have been in the business a number of years. They have a good engineering sales force and have developed a satisfactory service. They do not see what advertising is and why it should be used at all.

Arrange a presentation for the President of this concern, describing what advertising is, and its effect on marketing.

The solution of this problem demands the understanding of the paragraphs in Chapter I, dealing with the use, efficiency, limitations, definition and the effect of advertising.

CHAPTER II

THE WAY IN WHICH ADVERTISING IS USED

General Function of Advertising.—Advertising is the machine, or mass, method of selling. It is directed to groups of the public and attempts to turn them in the direction of the advertiser and his product. It is used, therefore, either to supplant the personal selling force, to supplement it, or to act upon it.

In some cases the mass method of selling is the only method used. This is the method employed by the mail-order house, which secures its business by advertising in periodicals and through catalogues. In this case the personal selling force is eliminated, and the whole proposition is put up to the customer, his approval secured, and his order placed without the personal representative of the seller having been called in at all.

Where salesmen are employed to close the actual deal, the advertising is used to supplement their work. This supplementary action may be directed at the customer, who is called on by the salesman, or it may go further and include buyers, users or others who affect the business although they are not direct customers.

The effect of the advertising upon the salesmen themselves is highly important, as it tends to co-ordinate the sales efforts to their increased effectiveness.

Advertising as a Control.—That part of any business organization which comes in contact with the public is the one upon which the good-will of the business depends, and the one which can be controlled only with the greatest difficulty. The work of the agent or representative can be controlled only to a very minor degree, as his time is spent where there is no

check upon his actual methods of doing business. He may exaggerate, change his arguments, permit inferences and do other things not consistent with the house policy, and so long as these matters do not present real difficulties, may be allowed to continue.

Advertising aids the central control upon the conditions of sale, and does this very definitely. It takes the claims, the advantages, and factors of service, puts them into the most carefully worded phrases, and, by printing them, gives them a definite character and record.

The statement of the salesman is no longer the only statement of the house; another statement is found in the printed messenger of the organization. This statement, moreover, is authoritative, because it comes from headquarters.

Advertising as a Missionary.—There is a certain amount of inertia on the part of the buying public toward any change in buying habits, which must be overcome before any business can be diverted from other channels or created.

A certain amount of familiarity with the proposition is necessary; it must have survived a period of time, and be no longer an entire stranger to the prospective customer. The factor of time cannot, therefore, be eliminated in considering the cost of securing business, and a certain period must elapse before there is any general acceptance of the proposition.

To do the work necessary in bringing the matter to the prospective purchaser's attention and familiarize him with it, either salesmen or advertising must be used. Salesmen as missionaries are expensive; they should rather be used as specialists to bring conviction to those already interested. Their efforts should be directed to the closing of business rather than the opening of negotiations.

Advertising can break the ground for the salesman by introducing the product, the service, and the house, and can do

this at a fraction of the cost of the same work by salesmen. Advertising is the natural and effective business missionary.

Advertising as an Economic Distribution Factor.—Economic considerations have made it necessary for products to follow different lines in passing from the manufacturer to the consumer; consequently the efficiency of selling is concerned with the economics of distribution as well as with the cost of arranging the individual sale.

Advertising is used as an economic factor in the distribution because its influence is wielded through a much more extended circle than the actual marketing and distributing organization. Its effect, therefore, arises from the general character of its influence and the small unit cost involved.

Where the goods are sold direct from the manufacturer to the consumer, advertising has one or both of two definite functions:

1. To sell the product entirely, as in mail-order.
2. To introduce the product, follow up the salesman, and act as missionary.

Where the goods are sold through dealer or jobber and dealer, advertising has the following functions:

1. To act as a missionary in preparing the ground for the general selling campaign.
2. To decrease the distribution cost by increasing the amount of the individual purchase, or the number of purchases from each individual dealer.
3. To increase the efficiency of the dealer by bringing him more directly in touch with the selling work.
4. To stabilize the business by getting the goods before the consumer.

It will be seen at once that these are somewhat large tasks, and, as a consequence, cannot be done in a few minutes.

Little or nothing can be accomplished if the policies of the

organization change so as to force the dealer and consumer to new developments from time to time. The consumer, if he is to be taught a buying habit, must be able to fix the habit, and this argues some fixity in the sales policies which germinated it.

Economic advantage can be obtained by the advertising only where careful analysis has determined the policy of its operation in conjunction with the sales department, so that there may be little necessity for substantial change once the policy is established.

Advertising as a Direct Selling Force.—In some lines of business, and in connection with many articles of commerce, it has been found possible to introduce the buying entirely by advertising, or, at any rate, to bring the buyer to the goods by the advertising. In these cases advertising acts as the principal and direct force of selling, and the other items of selling are either eliminated by or subordinated to it.

The examples of this method of using advertising are at present confined mainly to the mail-order houses and the retailer. In the case of the mail-order house the whole selling is through the use of the advertising force. In the case of the retail store, the advertising is expected to bring the people to the store, so that it forms the first and more direct employment of the force of selling.

The Economic Relation of Advertising to Marketing Cost.—It is obvious that advertising has had a tremendous effect in the constantly enlarging consumption of manufactured products for all kinds of purposes. It was inevitable that it would supersede some of the clumsy, inaccurate, and doubtful methods of the personal selling which it has controlled. Moreover it is obvious that the necessity for stable market control on the part of the manufacturers made the use of advertising to the consumer the only possible means, in many cases, of obtaining this end.

As we have seen in the earlier part of this present chapter, advertising improves the selling or marketing condition because of the relief or replacement of the more expensive personal selling otherwise necessary. These differences shall be noted a little more exactly, as they form not only the justification for advertising, but the index of its possible value for any proposition, and consequently the amount which can be profitably engaged for its use.

Advertising, because of its mass appeal, can reach an individual at a sum which is from a hundredth to a three hundredth of the amount which would be required to bring the information to the customer in any other way.

By using advertising for all selling work, and letting the customer take the delivery cost, the mail-order house can sell for approximately 4 per cent where the department store needs over 25 per cent for the same work. Where the advertising has been used to supplement the work of the salesman, the effect of the use of advertising has been, generally speaking, to increase the sales without a proportionate increase in all the marketing expenses, so that the marketing expense, while greater in total volume, becomes less in percentage cost on the individual unit.

There are three economic effects of advertising which ought to be understood in order to determine its value under any given set of conditions and any given analysis.

Increase in Efficiency of Salesman.—The first economic effect is the increase in efficiency of the salesman himself. The work of the salesman is of a very indefinite character; the customers with whom he comes in contact have a thousand different problems and scores of different questions to be taken up and gotten rid of—somehow. Conversation does little to remedy this trouble, and the time spent in all this, to some extent, lost motion, is a considerable portion of the total time of the salesman. Furthermore, where the items of difficulty are con-

stantly varying, the salesman becomes doubtful of his own information and the information which his firm may have upon the matter, particularly when there are no reference manuals on these conditions prepared for his benefit. Advertising, because it has a tendency to crystallize, use, or forestall all arguments in connection with the service of the goods, gives the salesman, ready at hand, text-books for the benefit of the customer, and relieves his time in so doing.

In interviewing the hundreds of salesmen from whom the writer has bought, not only in connection with advertising, but previously in other lines, in almost all cases where specific information is required, the advertising catalogue or other matter is brought out by the salesman to reinforce his own statement and to save his own time.

The benefit in actual dollars and cents of a moderate amount of advertising for the use of the salesmen is so obvious that virtually no concerns are without some of this kind of advertising, however much they may be inclined to call themselves disbelievers in advertising.

Thus, in the case of one concern, the advertising department was created for the purpose of "eliminating a lot of correspondence with salesmen and dealers and defining the service," this being considered as the limit of its usefulness, at the time of its inception.

Effect upon the Distributor.—In some directions, the economic effect of advertising upon the dealer and jobber—otherwise the distributor—arises from the same cause. That advertising has a tremendous effect upon him, apart from the effect upon his customer, is shown by the fact that great increases of business have often been secured before the advertising has had an opportunity to reach the consumer.

Apart from this effect upon the dealer, which is somewhat like the action upon the salesman, there is the effect upon him due to the attitude of the consumer.

Advertising makes goods known to the consumer, it makes more goods known to him, and it familiarizes him with the arguments in connection with the various commodities in such a way that he becomes a greater buyer, a more discriminating buyer, and a critic of the comparison between the goods and the advertised service of those goods.

The consumer, therefore, requires of the dealer two or three things which he did not formerly demand. His knowledge makes it necessary for the dealer to carry the stock the consumer asks for, instead of using his own judgment upon its value. The consumer, by asking for certain brands, makes less claim upon the dealer's time, because of the fact that he is already sold and demands only the delivery of the package. Further, the consumer learning from the advertising of the many uses for the product, buys more of it, and therefore the individual purchases of the dealer are increased, and his stock turns over with greater speed. The profit from the increased speed of stock turnover is so much more than any other item in connection with an individual product to the dealer, that this is naturally the controlling one in measuring the value of the advertising of a product to the dealer.

Value to the Manufacturer.—The value of advertising to the manufacturer is simply the expression of its value to the consumer, dealer, jobber, and salesman.

The value to the consumer is in increased convenience and service. The value to the retailer is in increased turnover and decreased selling expense. The values to the jobber are the same, although he recognizes them less, since he would frequently like to hold in his hand the brands which control the market. The manufacturer's advantage comes in increased market, secured without a proportionate increase in expense.

Of course, the possibility of securing all these benefits depends upon the proper use of advertising, and is by no means

a necessary accompaniment to the use of the force without regard to the method of operation.

Electricity has within it the power to do all the things to which it has been harnessed, but the value of the power secured is in direct proportion to the efficiency of the equipment used in harnessing it. Advertising is the power of publicity and the value it will bring to any commercial organization depends entirely upon the value of the equipment by which it is harnessed to do the work.

The above economic advantages of the use of advertising in business represent simply what it is possible to secure, with the present equipment, if that equipment be properly used. The improvements already made in advertising must be followed by constantly increased analysis of its methods and further advances in its use.

Now that advertising is usual and commonplace and the competition for attention is very keen, it becomes more difficult to secure outstanding attention for any one thing and this demands closer study of the methods and practices.

PROBLEM

1. Smith & Singer are manufacturers of soap for general toilet purposes—they have a number of branches, and they have a considerable distribution among jobbers and dealers. They want to consider the use of advertising for the general extension of their business.

What functions can be performed by advertising which will be of value to this company?

CHAPTER III

CHANNELS OF TRADE

Distribution.—All products, whether secured from the soil or fabricated in manufacturing plants, must be distributed from the point of production to the point of use. The concentration of production into special areas and into single establishments of great capacity has also divided the business of distribution into many occupations and many organizations.

The transportation, handling, storing, reselling and distribution of products have become complicated and specialized so that there are many well-defined channels through which the products of industry move on their way to the consumer and many different trading organizations engaged in the business of transmitting them part of the way.

In addition to these channels, however, there are smaller grooves through which some of the products of industry flow and it often happens that a single group of industries uses several channels for the actual distribution of the commodities. The custom of the trade has operated to keep methods in vogue, even though they do not appear to be entirely suitable to the present situation and, in addition, these customs have developed many specialized methods of dealing with the various requirements of distributing; so that a knowledge of the particular conditions involved in any industrial problem is necessary to its thorough understanding, from the standpoint of planning and executing the advertising operations. There are, however, certain well-understood methods of trading that obtain in all lines of distribution which are of importance in the approach to any advertising problem and these are given in the present chapter.

Functions of Trade Units.—Concerns engaged in the business of buying and reselling the products of industry have

definite economic functions to perform and their value to any plan of marketing is not to be lightly considered. They grow, change and diminish in accordance with the general changes in the economic requirements and the buying habits of the customers, so that they do not present a static and fixed picture of function or purpose, but rather a general object and value, which is constantly exerting its influence upon the details of their operation.

The change in the habits of prescription and the growth of manufacturing chemistry has altered the economic function of the drug store in respect to the commodities carried and therefore changed the marketing plans of many concerns whose commodities, at first sold through other outlets, are now principally distributed through the drug stores themselves. Similar changes have been brought about in other retail and wholesale lines and in the methods of reaching the user, with the growth of new industries and the changes in the habits of the old.

Despite these movements there are certain functions to be performed by the trade units in any field and these functions themselves suggest the permanence of the present channels of distribution in the general plan. The value of the wholesaling and retailing trade units depend upon the necessity for:

1. Storing, packing, rehandling and reselling of the product in order to ensure the convenient and economic transfer of the products.
2. A knowledge of the users' or retailer's requirements, so that the products may be collected from wherever and whomever necessary to supply these needs.

It is obvious that the requirements of the individual buyer, or household purchaser, are very varied in character, though small in quantity, with great differences in the amount consumed in any given time and in the actual buying requirement. It is obvious that it would be difficult to maintain an active condition of buying and selling, if the individual consumer were

obliged to listen to the sales arguments of manufacturers for each and every requirement and to deal separately with each producer. The process would be so cumbersome that it would be impossible to maintain any reasonable volume of trade or any large population upon that basis.

Someone must buy larger quantities of various lines of goods and have them conveniently available for the individual user, simplify the transactions and the credit so that the machinery of distribution is not too heavily loaded.

Jobber or Wholesaler.—In the process of getting the goods from the manufacturer to the point of use, the jobber or wholesaler is, for many products, the first independent trader involved in the distribution. In some cases the manufacturer's agent or the commission agent may act as intermediary between these two, but most of the business is done directly between the manufacturer and jobber for the great bulk of the products suitable to the purposes of the individual buyer. Generally speaking the size and the price of the individual unit of product is the governing matter in determining the usefulness of the jobber in the scheme of distribution. For a great many articles in general use, or required by the smaller lines of business, the amount involved in the purchase of the individual retailers is not large enough to permit the manufacturer to create an organization to deal directly with them. The cost of selling would be too great a proportion of the actual value, to allow of its use as a permanent method of operation. The jobber, by dealing with a great many manufacturers and handling a large line of products can conduct the business of storing, handling, selling, credit, etc., for much less than would be possible by any more direct method.

In the constant endeavor of the manufacturer to enlarge his sale, much has been said about the inefficiency of the jobber as the selling agent of the manufacturer. He has been classified as an order taker and so not of the right value. The man-

facturer has been mistaken, generally, in this estimate. The jobber is not only the selling agent for the manufacturer; he is also—and much more largely—the purchasing agent of his dealer-customers and as such, his principal business is to know their requirements and the variation in their necessities, and to see that his sales force and stock methods are capable of dealing promptly and adequately with these necessities. The jobber cannot specialize, because his function is to act as a general agent and clearing house for the product. His principal business is to carry the right stocks, to create an organization capable of visualizing the dealer's necessities and to turn over his lines with the minimum of capital and expense.

The diversity of products manufactured today has led to the development of several branches of jobbing, regardless of the industry, such as specialty jobbers, limited jobbers and other similar concerns who devote their time and energy to a few lines picked out of the field in which they are engaged, instead of doing a general jobbing business in that area. Thus there are, in the automotive field, general automotive jobbers, tire jobbers, automotive electrical jobbers, replacement parts jobbers, and others, all serving the same field of retailing, but many of them doing only a specialized business within the field.

In addition to this change in the jobbing business, there has been a significant change, due to the growth of new industries. Hardware jobbers, in some cases, added automotive departments as that business grew, and so operated to serve two fields from the same general organization.

General automotive jobbers have in some cases added radio to their lines because of the possibilities of this growing business.

Such changes are always going forward, but the economic position of the jobber remains, as a valuable intermediary between the manufacturer and the retailer, wherever the product

is not sufficiently large in value and bulk to permit of direct action on a permanent basis.

Retailer.—Practically all the products which are required by the social buyer, or the individual consumer as he is called, are sold through the retail store. There are some notable exceptions to the rule, which will be considered later, but these do not alter the fact stated above. All these other methods combined do not distribute more than a small fraction of the total volume of retail products. For manufacturers who are producing goods for general use, therefore, the problems of the retailer are important, and the cost and efficiency of the various methods of getting distribution through the retailer are proper subjects for study.

Upon the work of the retailer depends to a considerable extent the amount which the consumer must pay for the product, because the proportion of the value which the retailer must absorb to pay his costs of business is by far the largest in the chain of distribution for most products. The retailer is close to the actual users of the products, he has the opportunity of observing their wants and desires, and he is in a position to influence the actual sale of any given product to a very marked degree.

During the era of expansion which we have just been through, the difficulty of securing and maintaining distribution through the retailer was at the minimum, particularly in the new industries. The present problems of the retailer have led to a more definite consideration of the stock carried, the rate of turnover, and the proper selection of the lines necessary to his trade. It is therefore more difficult to get the right kind of contact with the retail trade, and at the same time this part of the marketing problem has become more important. As the dealer studies his stocks and the reduction of his investment in his inventory, he exercises more influence upon the buying, because he limits his stocks to a smaller number of brands and

changes these after a more careful scrutiny of the effects. Comparative examination of the costs of retailing in one or two lines of business over a period of several years, indicates that in the last four years the cost of retailing has increased about 5 per cent per year. This is of great importance to the manufacturing advertiser, who must take into account the needs of the retailer in fixing his price and who must at all times consider this in attempting to give the user the benefit of any economies he is able to make.

The problem of the right kind of work in advertising to and through the dealer has not received the attention it deserves, although the tendency has been to give it a larger place in the program during the past few years. The dealer's own problems of advertising are more important, and the methods of advertising to him and through him are worthy of the closest examination, because the relation of expenditure and effect may be radically changed by the proper considerations.

Direct to User.—In the rapid expansion of business, two methods of going direct to the general user have been used. The first is known as "mail-order" business, the second is house-to-house solicitation from local or branch houses. The mail-order method is well established in many lines. It acquires its main advantage in the smaller cost of marketing and consequently the lower price exacted for the goods. In general the user prefers to see the articles and consequently the local retailer has a great advantage in this regard. But in the rapid development of industry the local retailer in many cases was unable to offer a wide selection of the goods and entirely unable to meet the prices offered by the great mail-order houses. The total volume of business done through this method is very small in comparison with the entire retail volume in the country, but the method has resulted in successful business in individual cases through a wide line of products and over many different requirements in buying.

Clothes, furniture, farm machinery, sea food, canned foods, tractors and a veritable encyclopedia of products are included in the list of those being sold by one or other of the mail-order houses large and small. Few lines of business reaching the general user are without some successful examples of the employment of this method. The relative volume which can be secured in this way varies greatly with the type of product and the character of its use. Furthermore the mail-order house rarely succeeds with the pioneering of any product. The type of product must be well established in order to get a good marketing prospect by this method. The general mail-order houses, whose catalogues contain thousands of products, do not add anything to their catalogue while it is in the experimental or pioneer stage of its development. That work must be done by more expensive means. Provided that the relative volume which is subject to mail-order development is understood, almost any product in use generally can be sold, to some extent at least, by this method.

In very few cases, however, does this method offer an opportunity of selling any considerable percentage of the total consumption.

The old peddler of household wares was a part of the distribution machinery almost for centuries. Lately concerns in the business of manufacturing household commodities have used this method of introducing the product or enlarging its use. Individual successes are on record in a number of lines connected with the household and the method has a number of adherents, but the total volume of goods sold by this method in comparison with the amount going through retailers is negligible and the value or suitability of the method depends upon the conditions in the individual case.

From Industry to Industry.—There are two or three methods of distributing products from one industry to another. Generally the action is direct from the industrial seller to the

industrial buyer with no intermediary. In some cases commission agents act as the sales departments for the manufacturer and in other cases dealers store and sell the products.

In some textile lines, cloth is usually sold to the cutters by commission agents who handle the entire output of one or more mills. In mill supplies, the dealer acts as the intermediary between many of the industrial buyers and the producers.

In machine tools, dealers again are the contact with the buyer.

These lines are not fixed, however. There are textile mills who deal direct with cutters. Large concerns in the metal trades buy direct from manufacturers both supplies and machinery and frequently the delivery is direct, even where independent organizations enter into the sale.

Quantities are large and contracts are frequently made in advance for periods of months or years so that the tendency is to establish direct contact wherever possible. The only exception to this rule is in the case of those agents who act to replace the sales department which would otherwise be necessary as a part of the manufacturer's organization.

Commission Agents.—These include exclusive sales agents, commission agents handling the whole output of several concerns and manufacturer's agents who are not always exclusive.

These organizations differ from wholesalers in being primarily sales organizations. Usually they do not stock or handle the products sold but act as a sales department for each of the manufacturers. Their economic position depends upon their ability to produce business satisfactory to the manufacturer at a cost which is definitely established and which is no greater than that which would be represented by an exclusive department of his own. They are rather the outcome of individual necessities than any general economic requirements and must be viewed as such.

PROBLEM

1. A new company has been formed to take over the patent on a shock absorber for automobiles, particularly adapted to small cars. They have erected a factory and appointed a sales manager who is building his sales organization. Such products are usually distributed in either one of the following methods: through the jobber to the retailer; through the replacement parts jobber to the retailer; through exclusive distributor to the jobber and retailer, direct to retailer over a limited territory.

Give the factors which should be considered in determining the method of distribution to be adopted.

CHAPTER IV

THE FACTORS WHICH DETERMINE THE KIND AND EXTENT OF ADVERTISING

Underlying Conditions.—The value of advertising is not determined simply, or chiefly, by the volume, measured in terms either of dollars, of space, or of strength of appeal; like any other force, its value is determined largely by the conditions surrounding its application. These conditions must be assembled and their several factors analyzed before deciding upon the amount or kind of advertising to be used in any given case. Unless this is done, the size of the appropriation and the plan of expending it will have to be based upon a combination of guess and personal experience—not an adequate basis for defining the place of advertising as a regular part of the sales operations.

Factory Organization and Output.—The first consideration in determining how the force of advertising is to be applied to do its most effective work is the territory to be served. The ideal condition as to trade may be stated as that condition under which the output of the factory is sold through the smallest area of territory which can absorb it under the prevailing conditions of consumption and competition. Such an ideal state means the smallest unit sales and advertising cost, and consequently the least burden upon the goods.

To bring about anything approximating this ideal involves a study of the location of the factory with respect to the consuming public and a comparison of its output, both present and future, with the total consumption of the class of goods in question.

These considerations are vitally important in connection

with products of a staple character distributed direct from the manufacturer to the consumer. Here conditions are such that any excessive freight charges over those of competitors will tend to increase the selling price to a point which will immediately limit the possibilities of sale. Obviously, this means that such products should be sold within the smallest possible territory surrounding the factory.

Even in the case where the product is a specialty sold either directly to the consumer or through dealers, it often happens that the possibilities of consumption are such that the entire output could be absorbed within a much smaller distance from the factory than is usually covered by the sales organization, provided intensive means are used to develop the full possibilities of the territory.

These principles are even more strongly applicable in cases where the output represents but a small percentage of the total consumption of the country. Here the mistake is frequently made, of trying to obtain a wide distribution, when greater economy could be effected by more intensive efforts within narrower limits.

Other factors, of course, have to be analyzed with reference to these general considerations. Among them are the possibilities of expansion of the market, which may make it desirable to advertise in a wider territory than that immediately surrounding the factory. The future output of the business may justify plans which would not be efficient, judged purely from the standpoint of present necessities.

Consumption.—The consumption of the product in question must next be analyzed. Under this heading it is necessary to study the consumption for the territory as a whole and by states, and also the consumption of each buying unit (the buying unit may be a person, a family, or a company, or in some cases even a whole municipality). It is well also to ascertain the consumption per square mile or other area.

The total consumption in the territory indicates what percentage of the business it is necessary for us to get in order to sell our present output. It also shows whether future expansions of the business would require expansion of the territory, or whether it might be taken care of by an increased percentage in the same territory.

More important, the analysis as a whole will enable us to consider the relative profit to be secured through sales to a buying unit in proportion to the cost of reaching this buying unit by advertising. The cost of reaching a buying unit by any form of advertising remains practically constant; hence the amount of profit to be derived by securing its trade will depend upon the amount it consumes.

Suppose for instance, the total consumption of the business is 1,000,000 packages a year, and our output is 100,000 packages a year. It will then be necessary for us to get 10 per cent of the business. If the buying unit is a person, as in the case of a breakfast food, and the population of the territory is 1,000,000, then the per capita consumption would be one unit. If we find that in order to develop this one-unit business, it is necessary to reach each person five times in the course of a year in advertising, then the expense in proportion would be:

$$\frac{\text{Price of one unit}}{\text{Cost of reaching a person five times}}$$

Or if, as is usually the case, it is impossible to determine the number of times it is necessary to reach a person in order to develop that business, we should figure the price we should secure for one unit, determine the gross profit, and from that consider an arbitrary percentage for advertising and thereby determine the amount we could spend upon each person to get the business.

As advertising should be weighed against the cost of sell-

ing by other means, we may profitably study the square-mile consumption figures. If the square-mile consumption is 100 units, the percentage we should secure to take care of our output is 10 units. The gross revenue from 10 units, balanced against the time and expense of the salesman to cover the square mile, would give us the actual cost of the selling operation apart from the administration or advertising. For example,

Price of 10 units
Time and expense of salesman 1 square mile

After performing these operations, we are in a position to make a preliminary estimate of the following factors:

1. The percentage of the possible business which must be taken in order to agree with the output.
2. The territorial extent of operations.
3. The possible advertising expense per buying unit.
4. The possible unit sales expense.

Competition.—Other factors commonly enter the situation, however, which have a tendency to modify these preliminary estimates. Of these the most important is competition.

If our competitors already exercise a strong control over the business of the territory, it may be possible for us to secure only 5 per cent of the business instead of the required 10 per cent, in which case the territorial limits would need to be extended. With weak competition, on the other hand, it might be possible to secure 20 per cent of the business and thereby reduce our territory and consequently reduce other expenses, such as transportation and salesmen's costs. The cost of a salesman traveling over a square mile is substantially the same, whether he sells 10 units or 5 units. Hence, the difference in selling expenses, in case we can secure 5 per cent of the business, may be compared to that in which we get 10 per cent of the business in the following manner:

Value of 10 units	<i>as against</i>	Value of 5 units
Cost of time and expense 1 square mile		Cost of time and expense 1 square mile

For these reasons, it is especially important to analyze the character and extent of the competition with particular reference to its sales and advertising activities and its present hold upon the trade.

Prices.—The question of price has an important bearing not only upon the possibilities of the market, but also upon the policy which characterizes the marketing effort. The market price at which an article is to be sold should logically be based upon the cost and value of the services rendered by the manufacturer in manufacturing and selling. In point of fact, the condition of the market with reference to the supply and demand of the product actually has greater influence in determining the price at which the product can be sold in order to dispose of the output.

This is particularly true in the case of staple commodities sold in bulk and known only to the consumer by their general name. Here the price which can be quoted is limited to a very small fraction over and above the general price which supply and demand have established at the time. In some cases even the slightest fraction above the ruling price is enough to destroy the possibilities of sale.

In the case of manufactured articles that are bought with more or less discrimination from the particular manufacturers, and which reach the user in such a way that their origin can be identified, the range of prices is large and the possibility of securing a larger or smaller price is dependent largely upon the reputation which the manufacturer has established. To put it in another way, it depends upon the value of the individual service and the strength of the buying habit to which it appeals.

In all cases, of course, price has a certain amount of in-

fluence because the great bulk of the buying public is obliged to figure costs so closely that price becomes almost a controlling influence upon the amount of business which can be secured. It certainly operates in this way where the requirement is to obtain 40, 50, or a larger per cent of the market. Where the percentage required is much smaller, say 2, 3, 4 or 5 per cent, the price question assumes much less importance than the value question, which is a component of price and service.

In classes of products where the consumer has a habit of discriminating, a goodly percentage of the consuming public can be induced to pay very much higher prices than those represented by the majority market—provided, of course, value and service are shown to be worth the difference.

The relationship between price and percentage of business secured is therefore mutual. The percentage of business which must be taken to dispose of the output will have a large bearing upon price, and in its turn price will be a considerable factor in determining the amount of business it is possible to get. It will also have an important bearing upon the policy, arguments, and conditions of sale which form the basis for the sales work of the organization.

Packages.—The size and appearance of the package must also be studied. Where it is proposed by advertising to familiarize a large part of the buying public with the package containing our product, it is of utmost importance that this package should carry an additional argument in favor of the commodity rather than one against it. The size of the package should, therefore, suit the convenience of the majority of the buying public. That this is an important influence is shown by the fact that where a given product is put upon the market in packages of various sizes, it has been found that only one-third to one-sixth of the number of sizes ordinarily supplied by a manufacturer obtain any large percentage of sale. The remaining two-thirds or more are either too large or too small

for the average buyer and are sought only by the occasional purchaser.

Any manufacturer, therefore, would do well to go into the history of the product in question and determine what is the most convenient size. Without such analysis it frequently happens that the size chosen is quite inconvenient. One manufacturer of a certain product determined to put upon the market a package of double size for the usual price. Apparently this was a real service to the buying public. Events proved, however, that the amount consumed by the average buying unit was so small that there was no advantage in the double-size package and the added inconvenience of handling this extra bulk made it defeat its own object.

The package is of interest to us as a part of the creative work of advertising as well as of the underlying analysis. It should not only conform in size to the buying habits of the average customer, but should also supply a part of the sales appeal. It is one of the most obvious of all the advertising possibilities and should be one of the first considered. In the case of articles of general consumption it forms a continuous reminder of the product and the manufacturer. Care should be taken to see that it is attractive and inviting in appearance and distinctive enough to avoid confusion with the packages of competitors. Progressive manufacturers before putting a new product on the market often have several packages designed and submit them to competitive tests to determine which will take best with the public by giving the maximum service from the standpoint of convenience and by having the highest advertising value.

Buying Habits.—The analysis of the amount consumed by the buying unit has a threefold value:

1. It indicates the line of distribution to be followed. Often-times there are alternative lines and the same manufacturer with different products may find that different lines need to be used.

2. It gives an index of the amount of effort required by the purchaser in responding to the advertising appeal. This effort is usually translated in terms of dollars. Thus, the lowest priced article of its class, for example, automobiles, ordinarily requires less advertising than its higher priced competitors.

3. It indicates the extent to which quantity has an influence upon the buying habit and the degree in which a difference in cost would affect purchasers. An article used in very small quantities is ordinarily bought in the smallest package and a larger quantity for the same price is little inducement. The apparent service in giving more for the money is frequently offset by the loss in convenience.

Closely connected with the analysis of amount per buying unit is the analysis of the number of purchases per year for the average buying unit. It gives an indication of the proportion of revenue which can be spent to secure the custom of the individual. It indicates also whether the purchase is a daily routine or an occasional requirement, or a regular but special necessity. It indicates the strength of the buying habit and the length of time usually necessary to secure a certain percentage of the business. In some lines it is easier than in others to swing the buyer from one brand to another.

When all the factors named above have been analyzed and the figures determined with approximate accuracy, it will be possible to make a reasonable estimate of the advertising appropriation allowable for a year to develop the business. This amount should not exceed that which will be required to maintain the market after sufficient business has been developed to run the factory to capacity.

The Sales Force.—The value of the advertising force is affected to a considerable degree by the other marketing forces of the business. Chief among these is the sales organization. With this the advertising man must work in close touch, and it is necessary that he start with a thorough knowledge of it.

It is not enough for him to know that there are a certain

number of salesmen operating in a certain territory. He should know how they solicit business, whether they sell to the ultimate user or to middlemen, and what service, if any, they give the buyers in addition to taking orders. He should know whether they operate from branches or directly from the factory headquarters, and under what system. He should know how they are kept in touch with the main office—personally or by correspondence and reports. He should know the extent and character of their sales collectively and individually, how they are hired and trained, how they are paid, and as much about their personal characteristics as he can discover. He should know how their work is assisted from headquarters and what their attitude is toward advertising. Often it will be necessary for him to recommend changes in procedure in order that his advertising plan may reach its highest degree of effectiveness.

More important still, he should thoroughly understand the operating policy of the sales organization. Some of the questions to be investigated under this head are as follows:

1. Do the salesmen operate under the jurisdiction of branch or territorial managers, or is there a direct contact between each member of the sales force and the general sales manager?
2. Do the salesmen operate in specific territories or do they specialize upon specific lines of the business?
3. Are they engaged exclusively in selling the products which are to be advertised, or does the selling of such articles comprise only a part of their work? What instructions are given them either in the form of sales manuals, periodic letters, or in any other form?

Familiarity with these conditions is of extreme importance to the advertising man because they represent the condensed experience of the organization and contain those facts and claims upon which the representatives of the house base their solicitation.

The Product.—It hardly needs to be said that any advertising plan should be prefaced by a most exhaustive study of the product to be advertised. Comparisons should be made with competing products. Naturally, points of superiority are most looked for, as these form the talking points used both in personal selling and in advertising, but disadvantages (real or apparent) of the product as compared with others should not be overlooked.

The investigation should not end here. It should go behind the product and reach the men and materials which make it what it is. Every organization has an individuality due either to its growth and history, to the workmen, or to some other source, and this individuality should be found and clearly visualized by the advertising man. This requires study and often a close personal touch with the business. The distinctive differences which make a house or its product are not always on the surface, yet it is in these that the soul of the proposition is to be found and from these the advertising must take its keynote.

It is the prime duty of the advertising man to provide every possible line of demarcation whereby the individual product which he is advertising can be separated from all its competitors. The history and the practice of the organization furnish one indispensable means of securing this result.

Study of the product should not only go back to the source from which it originated, but should also go forward to the place where it is consumed. Indeed, the buyer's viewpoint toward the product is often more illuminating than anything that can be discovered within the organization. As a preliminary to any new campaign for a product that already has a foothold in the market, it is usually desirable to conduct an investigation to discover in just what esteem it is held by all those who purchase it either for their own use or for resale. Its position with reference to the class to which it belongs is thus discovered, as well as any special advantages

or defeats which have developed through the experience of the buying public.

It is important to know what technical information is required in buying or using the product. Education of the consumer may prove to be one of the necessary purposes of advertising. This education may not be merely to teach the consumer to appreciate the product, but also to show him how to get the best service from it. The task of selling a complicated piece of machinery to factories is altogether different in this respect from that of marketing a new line of toilet soap.

The way in which the product enters the buyer's life should also be investigated. Is it for business purposes, for use as a household utility, or as something which affects his social life or his personal habits? What value does he attach to it and how does he discriminate between the product and its competitors? Even in the same general class there are frequently differences. An example may be found in the automobile business. The automobile itself is rarely if ever bought by one who is unacquainted with the name and characteristics of the particular car he chooses. In some lines of accessories, however, which are used for the car, the buyer asks for them by the name in less than one-third of the cases. Some of the supplies required for the running of the car are asked for by brand in only 10 per cent of the cases. Similarly, in the field of household utilities, it has been found that the housewife discriminates in favor of a particular brand of floor wax or polish five times as frequently as she does in the case of laundry soap, although both articles cost so little that the amount of money involved would not in itself indicate a reason for this difference.

In cases where discrimination has already become a general habit, advertising becomes quickly effective, because no great difficulty is experienced in educating the consumer as to the importance of choice. On the other hand, in cases where discrimination is not exercised to any great extent by the con-

sumer, a goodly part of the advertising will be wasted unless the consumer can be educated to acquire the habit of discrimination.

Possibilities of Economic Use.—The economic value of advertising is in proportion to the extent and discrimination of the buying habit. Most staples are bought without discrimination between individual producers. Grades are standardized and within the same grade price is the controlling factor. Changes in the market occur through changes in the economic status of the population or through changes in prices. There is little opportunity for advertising to effect a change.

There is, however, in many lines formerly considered staples, a gradual tendency toward individualization. Products like sugar, meat, etc., which used to be bought in unidentified form are now being packaged and branded. In many instances, this tendency is due less to the attempt to market increased supplies than to a desire to stabilize the market already established and to protect good-will. Such attempts have reasonable chances of success where they represent a real and demonstrable service to the buying public.

The economic value of advertising is greatest with specialized goods in which the skill of the manufacturer or his special advantages in material enable a differentiation to be made between his own and competing products. To put it in another way, the greatest possibilities for advertising exist with those commodities about which the manufacturer has much to say that would be of interest to the buying public. There are cases in which advertising conducts the whole effort of selling. There are many others in which advertising does the preliminary work and personal sales effort completes the process.

In the latter instance, it is possible to determine rather definitely how much may profitably be spent in advertising. A limited experiment will show how much the efficiency of the sales force may be increased by advertising. With these facts,

the total amount which may profitably be devoted to the purpose can easily be determined. For example, assume that through the use of advertising, a 20 per cent increase from the same amount of personal sales effort may be secured; then the cost of advertising must bear the same relation to that percentage that the sales expense bears to the original gross revenue. That is, if the selling force does a business of \$100,000 without advertising, at a selling cost of \$25,000, and it is possible with advertising to increase this to \$120,000, then an appropriation of \$5,000 for advertising is economically justified.

The analysis of economic factors outlined in this chapter is needed as a basis for the general marketing policy of a business. The data should, therefore, be available in any going concern. Unfortunately, this is not always the case. Often-times the business has grown simply through the accumulation of individual experience and no attention has been paid to a scientific study of the marketing requirements. The lack of such study may not be seriously felt until advertising is contemplated, because personal sales work is flexible and can be readily accommodated to meet changes of conditions. When an advertising policy is established, however, and has been crystallized in some forms of publicity, changes cannot be made without difficulty and expense. Hence the information on which the policy is to be based must be in hand before the actual work is done, and in fact, before the plan is completely formulated.

Personal selling may be likened to a hand-operation. Mistakes may be remedied by the skill of the operator and may even be turned to advantage. Advertising is like a machine-operation. It has to be more exactly planned. The arguments, the packages, the price, condition of sale, the questions of guarantee and other kinds of consumer service must be worked out in advance so as to offset difficulties which might seriously affect the value of the work and even ruin the

machine. Information should be secured and properly used in devising a plan which can consistently be maintained.

It should be noted that the factors here discussed are only the most general ones. There are various others to be considered in individual cases. Such are the questions of alternative kinds of distributors and special conditions resulting where one organization or group control so large a percentage of the business as to amount to a virtual monopoly.

There are also sometimes abnormal conditions of trade in which the relationship of supply and demand is materially altered. When, for example, the available supply of a product is inadequate to meet the normal requirements of the buying public, and attention is therefore focused upon materials and manufacture, the purposes of advertising may be somewhat changed. The problem may then be that of conserving distribution, eliminating waste, protecting established good-will, and accumulating good-will as a basis for more aggressive sales effort when conditions become more nearly normal.

During the past few years governmental regulation of many industries and operations has introduced an important new factor. The extent to which this will be effective in the future cannot be determined now. The tendency, however, should be carefully studied with special relation to its possibilities of modifying conditions of distribution and sale. Special conditions like this make a complete analysis of marketing conditions more, rather than less, necessary. The present-day advertiser is no longer finding it safe to govern his plans by his own limited experience or to model them upon methods that have proved successful for other companies under other circumstances. More and more he is coming to realize that there is no substitute for a thorough-going analysis of all the factors entering into marketing before deciding upon an appropriation and undertaking an advertising campaign.

The economic basis for advertising explained in this chapter cannot be determined for individual cases at all times.

While advertising has grown because of its advantages to the individual manufacturer or other user, he cannot in all cases secure the statistics necessary to determine its value in accordance with the methods shown.

The justification for the advertising in such cases arises from its advantage to the individual concern in extending, stabilizing or developing the market for the product. To the buyer the advertising is justified by the saving of time and trouble in selecting the product, the increased availability of the information about the product, or the increased utility of the product that results from such information.

This fact has become so thoroughly established in the requirements of various lines of industry, that the resistance to the marketing of a product without the aid of advertising makes it almost imperative to use advertising methods in the introduction of any new product.

No justification can be advanced for some advertising. Poor methods, ill-advised expenditures and inefficient applications of advertising do not advance the business any better than poor financial backing, poor management or inefficient operations in other departments.

Advertising, in other words, is a valuable method of doing some of the marketing work, when it is properly planned and operated in connection with the individual problem.

PROBLEM

1. The G Company manufactures a piston ring which is 25 per cent higher in price than that of his competitor. The repair shop does not, as a rule, sell piston rings to the car owners, but sells the complete job of installation. It is not always easy for the repair man to get more for a job because of the greater value of the piston rings. This company has a fair distribution among jobbers and repair shops for its size. The business is not large enough to warrant an expenditure in advertising corresponding to those manufacturers who are making a lower priced article.

Tabulate the information which should be available for the proper determination of the kind and amount of advertising.

CHAPTER V

PURPOSE OF CAMPAIGN

Establishing Reputation.—Although the final effect of advertising is to increase the sales of a product, this may not be the specific purpose for which the campaign is undertaken. This purpose may be any one of a number, and should be decided at the outset. It frequently happens that a business organization needs advertising for the extension of values along more general lines in connection with the organization and its market. Sometimes it is necessary to forestall difficulty by establishing relations of confidence with the public, not merely in connection with the product but in connection with the organization itself.

In the last ten years of rapidly increasing activity along industrial lines, many concerns which have started and gained a considerable amount of business have been obliged to devise advertising for the purpose of establishing an organization reputation. This has been particularly the case with organizations making a number of products, where the sale of the one product cannot altogether carry the sale of another product, but where an established organization's reputation can increase the sale of both. It is obvious that the plan of action will materially differ if this is to be the central idea. The media must be chosen from their standing and authority and their association with reputable matters. Every piece of printed matter must have the same general physical make-up and style, so that it will help to individualize the organization.

Extending Organization Values.—Allied to this matter of establishing reputation is that of extending the value of the organization by suggesting, not so much its repute, but the

individual character of its actions. This point of view has been necessary in a number of cases where it is difficult for the consumer to determine from the appearance or general survey of a product, the value which it will possess for his purpose, and where consequently the discrimination is not exercised except in a negative way. There are many products which may be made to look equally good with a 50 per cent difference in cost. In such cases the only hope of the serious manufacturer is to extend his organization value to the public by showing the care that is taken in giving to the public a product which will fulfil the purposes required of it and possess a value equal to the price which is asked for it. The plan which requires this point of view will not particularly affect the choice of media, but it will have an important bearing on the nature of the advertisements required.

Extending Uses.—Where an organization has secured as much business as would seem to be reasonably possible under the usual method of consuming the product, it has frequently been able to discover new uses for the product which could be suggested to the general public, opening up new lines of consumption and consequently new lines of sale. This has, in fact, been one of the most important selling and manufacturing developments of recent years, and in it the advertising man has had a considerable share. With his keen appreciation of the value of the new thing, the new idea, the new suggestion, he has seized upon discoveries of the manufacturer as opening up the way for an additional appeal to the public and an additional value in his work. Sometimes this extension of use has required the entry into advertising fields different from those required by the original problem; in other cases it has meant merely a rearrangement of the old advertising methods rather than an entirely new development. In any case the choice of the media is subject to a somewhat different consideration, where this is the purpose of the campaign.

Gaining Distribution.—Probably a considerable number of advertising campaigns which are undertaken, particularly by young concerns, are for the purpose of gaining a larger distribution of the product, either over a wider area or more intensively over the area previously covered. Where distribution is required, the importance of the distributor must be very carefully considered. As has been noted many times, the influence of the distributor varies with the character of the product but is never insignificant, and in many cases it is more important to maintain the good-will of the distributor than it is to inform the public.

We have altogether discarded the idea which was extant ten years ago that it was unnecessary to pay any attention to the distributor provided the public was reached. We coined a new phrase to express that idea, "consumer demand," and it took us several years to find out that the consumer demand was mostly a theory; that in practice there were very few products upon which the consumer insisted and very many in regard to which the dealer advised. Nevertheless, even today we are in the habit of minimizing the importance of the dealer and putting a large part of our effort and attention upon the public without regard to the character of the product or the influence of the dealer in opening or closing the channels of distribution.

Where we desire to gain distribution through the regular channels, the particular interests of the jobber and the dealer should be taken into consideration, and media should be used in which they are vitally interested and which are most serviceable to them. The character of the product will determine whether the consumer should be appealed to, but no campaign which has for its purpose wider distribution can afford to neglect the appeal to the dealer. A complete study of those periodicals in which he is interested and those lines of advertising which he uses is therefore necessary.

Increasing Consumption.—This case is quite the reverse of the previous case. If it is desirable that we should attempt to increase the sale of an article by increasing the consumption of it per unit of population, then the energy must be directed toward the consumer. The retailer should be considered to the degree to which the increased consumption will benefit his business but the educational work must be done with the consumer and the campaign must be laid out for that purpose.

Solidifying Sales.—In the increasing analysis which has been given to the character of sales work and the factors which enter into its efficiency, many organizations have discovered that while they were steadily increasing their business, the mortality of accounts was greater than it should be and it was necessary to get a large percentage of new customers each year in order to make up for this mortality as well as to increase the output. Such concerns have begun to use advertising as a means of stabilizing the sales, by expressing to the consumer not merely the reasons why the product should be bought, but the advantage of its continuous use.

The principal effect upon the advertising operation of this kind of purpose in the campaign is its effect upon the copy. The media which are used will in general be the same as those employed when the idea is to increase consumption, but the copy will be worked out with an attempt to stabilize the use of the product so that a continuance of this use may be secured in a larger percentage of individual cases. This means a play upon the service idea in advertising. It is the idea which has brought into being a lot of information designed to make the use of the product a familiar habit so that it becomes a part of the regular process of life. It is not concerned so much with stating the value of the product as a thing to be bought, as with stating the service which can be secured from the use of the product and emphasizing that in a great many ways.

Identifying Trade-Mark.—The extensive use of advertising for the performance of sales work has tended to place new emphasis on the trade-mark. In many cases where trade-marks were secured before advertising became an important part of the work, it has been found that the trade-mark is a tax upon the memory, that it is not readily distinguished from other trade-marks, or that in some way it fails to perform its function as an identification of the manufacturer's goods. For this reason advertising may become necessary, either to establish a new trade-mark in the place of the old one, or to individualize a trade-mark which previously did not give proper identification, or even to suggest to the public the pronunciation of a trade-name, so that there can be no mistake.

In such cases the purpose of the advertising campaign is somewhat different from any that have been discussed. It is chiefly concerned with reaching the largest possible number of consumers of the article, with instructions which will enable them to identify the trade-mark, with suggestions as to its meaning, and with indications of its value. This purpose of the campaign will affect very intimately the choice of the media, the use of printed matter, and the character of the copy. It must be considered as a part of the central planning if the whole operation is to be co-ordinated to the greatest advantage.

Familiarizing, Educating, Stimulating.—The purpose of advertising *per se* is to increase public knowledge of a particular product, organization, or service, so that the effectiveness of any one of these will be greater. In its general plan of action, therefore, it must always attempt to increase the familiarity with these things so that they may become a part of the life of the business man, the farmer, the householder, etc. It must further be prepared to educate men in the use of its product and in how to get most value from it. In addition it must be sufficiently stimulating to transmute the effect of the advertising into buying.

The general purpose of the campaign may be either one or all of these. Their relative importance in connection with the campaign must be determined by a close study of the position of the business, its history, the distribution, and the character of its product. The advertising which is prepared must have these things in mind so that it is unconsciously bent towards their development and so that there is no break in the successive steps. Much of the effectiveness of advertising is lost because, while the media have been more or less carefully chosen in connection with their individual value for the problem in hand, and the copy and display have been painstakingly worked out, the assembled pieces of advertising do not represent an orderly progress in the conception of a central idea designed to increase the familiarity of the product or service, to extend the knowledge of its usefulness, or to stimulate the desire for it.

These three items, in fact, sum up the present chapter. They include, if they are properly studied, all the other purposes for which an advertising campaign may be started. They also indicate viewpoints that should be kept in mind in the actual execution of the advertising work. Before this can be begun, however, it is necessary to give consideration to other aspects of the science of advertising. These will be explained in the following chapters.

PROBLEM

1. The H Company own the patent on a machine for the tabulation of statistics. This machine is not sold but is rented—the patent has been confirmed and a virtual monopoly established. The company is well financed and intrenched—the dividends are satisfactory.

What purpose would advertising serve in this case, and why?

CHAPTER VI

THE TRADE-MARK

Meaning of the Trade-Mark.—One of the first constructive steps in the actual execution of most advertising campaigns is the adoption of a trade-mark, or the consideration of the trade-mark already existing, with the object of determining whether it should be retained, modified, or supplanted by another. In a large percentage of cases, of course, the trade-mark has been adopted before the planning or even the contemplation of any advertising campaign, for the trade-mark itself has long been recognized as an almost essential method of identifying the products of a craftsman or manufacturer. Originally it was a symbol stamped or marked upon or woven into the goods. Survivals of this ancient method of treatment are still to be found upon many tools, pieces of furniture, golf clubs, etc.

Most of the early trade-marks and their later descendants were pictorial. In many instances, the craftsman who thus identified his handiwork was unable to read and write, as were many of his customers; hence the mark required pictorial treatment to accomplish its purpose. These marks usually illustrated place, environment, name of the craftsman, or the qualities of the article as a leading part of the design.

While the trade-mark in itself is a very old method of identification, and while the law in regard to it dates back hundreds of years, its extended use in the modern sense dates back to the beginning of industrial expansion and the growth of international trade. Before that time few of the products required by people of various countries were distributed over any great distance. As sales were generally made by personal contact, the necessity for identification was comparatively small.

As the products of industry began to travel further afield

and to pass through more hands on the way to the final consumer, the need of protecting them against substitution was more keenly felt. Sometimes the trade-marks were applied by the manufacturer and sometimes by the jobber or other merchant; but in all cases, the reason was the same—namely, that the goods themselves might exhibit the particular individuality behind them. This meant that the reputation established for this particular product was less likely to be impaired by substitutes and that the buyer in turn might be surer of securing the article of his choice.

Today the value of a trade-mark is even greater from the viewpoint of the advertiser. It facilitates the memory of the article described in general publicity, it aids in its recollections at the moment of need, and assists in identification at the time of purchase. The scope of the trade-mark has likewise been widened until now it includes not only simple pictorial designs, but words or trade-names, and trade-characters. This extension in value and use has brought with it a serious problem in the selection and protection of the trade-mark itself. It is no easy matter to secure a trade-mark which will fulfil all requirements. Indeed, in some lines there are trade-marks which so closely resemble one another that their chief purpose of identification is largely lost, and no one of the marks achieves its purpose. This condition is guarded against to some extent by the rather rigid requirements of the trade-mark law, which is designed to help manufacturers to protect themselves and their customers against competitors who may be unscrupulous enough to attempt to profit from a reputation already established.

Legal Requirements. The trade-mark law in the United States, as well as in Great Britain, its colonies, and dependencies, is based upon the common law right of the consumer to be protected against substitution in his buying and the rights of the manufacturer to the exclusive use of a trade-mark for

that purpose. The right of the manufacturer to the use of a particular trade-mark is determined by:

1. Whether or not he is the first user of the mark.
2. Whether the mark conflicts with some other to a sufficient degree to confuse the buyer and lead to possible damage to the manufacturer's business in that way.

In order to afford a practical and easy means of determining his position, the man who is using a trade-mark may register it with the patent office, giving copies of the mark, the date of its first use, and other particulars. The patent office authorities will not register the mark, if it—

1. Is descriptive of the product.
2. Involves the use of a geographical name, or of a historical or proper name, except in certain special forms.
3. Conflicts with other previous marks to their knowledge.

After application and passage through the examiner's hands, the mark is published in the official gazette for thirty days, during which time anyone affected may protest against its registration. Unless a protest is made, the mark is registered. The registration of a mark is not conclusive evidence of ownership. If some other party has continuously used the mark from a date prior to the registrant's first use of it he can claim the right to the mark although he has never registered it and did not protest the registrant's application. What the registration does, is to give the registrant *prima facie* evidence of ownership and lay the burden of proof to the contrary upon the other party. The difficulties of the case are not decreased by the fact that the files of trade-marks in the patent office are not cross-indexed thoroughly and a search may not establish all the information. Neither are these files representative of all trade-marks, as there are numbers of marks in the United States which are not registered at all and which may not be discovered at the time of adoption of the trade-mark by the registrant.

It is not generally understood by sales and advertising executives that trade-marks are not property—they are merely an identification and cannot themselves be transferred, bought, or sold. They can be transferred only as part and parcel of a business. In this respect they differ from patents; this difference must be well understood.

Foreign Requirements.—In some European countries and in some South American countries the trade-mark laws are entirely different from those obtaining in the United States. In these countries the first registrant of a trade-mark is the owner of the mark and the prior use of it by another individual or corporation does not affect the matter. There are a number of well-known cases where American concerns have found their trade-marks already pre-empted by local concerns in several of these South American countries and they have been put to trouble and expense to straighten the matter out.

In most cases the time required to procure registration in foreign countries is very much longer than that required in this country, even though there be no delays or protests. Registration of trade-marks therefore should be fully attended to before there is any prospect of goods arriving in quantity in the foreign market, so that no difficulty will be experienced after trade is once established. Furthermore, the question of applicability of trade-marks to the conditions of the country and the population should be studied, as the trade-mark which is thoroughly suitable for the United States may be utterly unsuited for operations in countries speaking entirely different languages and having different customs and conditions.

Certificate Countries.—The United States has a convention agreement with a number of countries, whereby among other things a corporation domesticated in the United States must have secured a certificate of registration in this country before applying for registration in other countries. Other conven-

tions between different countries affect the operations of trade-marks in the various quarters of the globe. The colonies of some countries handle their own trade-mark affairs; in others they are taken care of by registration in the parent country. As a matter of fact, the ramifications of trade-mark practice are so many that a competent trade-mark attorney is necessary when considering such questions. There should be no question about securing such advice as it is the only method of keeping out of difficulty and getting results worth while.

Psychological Requirements.—Wholly apart from the legal requirements, it is to the advertiser's interest to secure a trade-mark which shall be individual and at the same time have the greatest possible advertising value. In general, the more easily and correctly a trade-mark is recollected and the more quickly and certainly it is recognized, the higher will be its value. For this reason, any contemplated trade-mark should be studied from a psychological viewpoint to determine its recognition and recall value.

Most trade-marks are made up of one or more of the following materials:

1. Pictures (Old Dutch •Cleanser, Scott's Emulsion, Gold Dust, etc.)
2. Words (Keen-Kutter, Uneeda, Sapolio, etc.)
3. Geometrical forms (star, triangle, cross, circle, crown, etc.)
4. Syllables or disconnected groups of letters (B. V. D., A. B. C., etc.)

These kinds of material are not of equal value. The following table shows how large are the differences in value for correct recognition and for correct recall. The figures give the number of repetitions required to correctly recall and recognize each series of twenty items of the four different kinds of material:

Material	Recognition	Recall
Pictures	1.04	3.36
Forms	1.80	3.96
Words	2.64	4.76
Syllables	5.80	7.12

Recognition is here seen to be about twice as easy as recall in all kinds of material. As a matter of fact, recognition is the more important consideration in the case of most articles that appear on the shelves of the dealer with the trade-mark plainly showing. It is worth while to observe at this point, however, that the relatively greater difficulty of recall makes it desirable that the advertiser should use window display and other forms of reminder advertising in all cases where it is likely that the article will have to be asked for by name in order to be secured.

Where the field of selection is entirely open in the choice of a trade-mark, it is clear that pictures have a distinct advantage in that they are remembered and recognized much more easily than are geometrical forms, words, or syllables. Incidentally, the picture in the form of a trade-character or person has a further advantage of possibilities of action and of variety, neither of which is so easily secured with other kinds of trade-marks. It is unquestionable that the many forms of human activity in which the Gold Dust Twins and the Cream of Wheat darky have been presented to us have had much to do with the popularization of these trade-marks.

With certain classes of articles, the field of selection is limited by considerations of dignity, so that the use of a pictorial trade-mark may be inadvisable. Then too, it may be that the method of distribution is such as to make it necessary that the article be asked for by name rather than pointed out by recognition of some design. Under such conditions a trade-name has to be adopted. Certain trade-names have by long use and effective advertising become of tremendous value to an organization. Some, like Vaseline and Kodak, have even been admitted to the dictionary in recognition of the fact that

they are a part of the language, though each of them is a trade-name, the exclusive property of a single company. Neither of these words originally meant anything. They are coined words, which have acquired their present value largely through advertising.

Coined words furnish one of the best solutions to the problem of securing a good trade-name. Such coined words are commonly derived from a number of different sources. Among these the following are perhaps most valuable:

1. Derivations of proper names (no longer registerable). Examples: Listerine, Tobasco, Munsingwear.
2. Shortenings and extensions of words (especially derivatives of familiar words). Examples: Pianola, Shinola, Indestructo, Chiclet, Wheatlet, Leatherette, Tabs, Polarine.
3. Combinations of initial letters or initial syllables of the company's name. Examples: Reo, Armco, Pebeco, Nabisco, Clupeco, Socony.
4. Compounds of familiar elements. Examples: Palmolive, Walkover, Holeproof, Jap-a-Lac, Waxit, Daylo.
5. Simplified or disguised spellings. Examples: Uneeda, Holsum, Keen-Kutter, Klim (milk), Shookid, Odorono, Ryzon.
6. Foreign words, compounds, and derivatives. Examples: Lux, Cuticura, El Rado, Bon Ami.
7. Arbitrary formations. Examples: Kodak, Vaseline, Mazda, Keds, Crex, Tiz, Kryptok.

In choosing a trade-name the following requirements are ordinarily sought:

1. It must be easy to pronounce. People hesitate to ask for Djer Kiss or Creme Yvette or Alighieri for fear of mispronouncing the names. The advertisers must therefore use valuable space to teach the correct pronunciation.

2. It must be reasonably short. The length of Glycothymoline makes it almost impossible to remember.
3. It must have a pleasant suggestion. Words like Ziggie, Mum, and Tootsie Rolls sound either silly or vulgar to many people. Euphonious words, especially such as combine the harsh consonants *k*, *x*, or *s* with the vowel *o* and the liquid *l*, *m*, *n*, or *r* are usually good.
4. It must be apt, that is appropriate to the article. General words, like Usit, Superior, or Eureka are of little value. Even worse are words that by their association with familiar elements give a wrong impression of their character and purpose. One might easily suppose that Vinol contains oil, that El Rado is a cigar or that Hipolite is a lighting device—all of which suppositions would be far from the facts.

CHAPTER VII

PSYCHOLOGICAL FACTORS IN ADVERTISING

Importance of Psychological Study.—In the preparation of any advertising campaign consideration must necessarily be given to psychological factors, whether or not these be designated by their technical names. The campaign is itself an *appeal* to the human mind. The commodity is one that has been prepared to satisfy human *needs* or *desires*. Its success will ultimately be determined by the *satisfactions* that it brings to its users. The advertisements, as they appear, and in whatever form, are directed toward the dominant *interests* of prospective buyers. The success of these appeals will be determined by such factors as their *suggestiveness*, their *impressiveness*, their relation to the established *habits* and *values* of their readers. The success of the campaign will depend on the degree to which it fixes in the *memory* of buyers the advantages of the commodity, arouses in them *intentions* and *purposes* to adopt the commodity, stimulates their *curiosity* in its novel character, uses, or advantages, and leads them to make *decisions* which culminate in *acts* of buying and adopting. All these italicised words refer to mental or psychological factors.

The advertising campaign takes the place of the personal salesman, or reinforces his efforts, and it is thus distinctly a human encounter, a piece of mental engineering. By derivation the word advertising means "to turn toward" or to "direct to." The modern purposes of advertising are either:

- a. To promote feelings of good-will and a favorable atmosphere in connection with articles already in widespread use; or
- b. To direct established buying habits toward particular

products rather than toward others of the same general class; or

- c. To direct attention toward products for which the buying habit has not been established, either because a new need must be created, or because the product is not generally recognized as satisfying the need which it is advertised as serving.

Advertising is thus a definite process of education—a process of confirming or establishing buying and consuming habits, or of creating new needs and investing old ones with new urgency or novel form. Just as, in education, technique depends first of all on knowledge of the human mind and the laws of its operation, so also in advertising the proper recognition of the psychological factors is fundamental.

Three Psychological Approaches.—We do not mean by “psychology” the half-educated use of that word which applies it to mesmerism, spooks, table-tipping, phrenology, or a host of other superstitions and blatant frauds. We mean by psychology the sober and scientific knowledge of the human mind, the array of its interests and motives, the laws of its operation, and the similarities and differences between people. Such knowledge, in our time, amounts to a large and well-organized science, with established principles, technique, and applications.

In an advertising campaign, consideration of the mental factors may take place in three different ways, each of which may here be briefly indicated. They take the form of applications to (a) the market and the commodity; (b) the general character of the campaign and its place in the life and habits of the reader or consumer; and (c) the particular materials (copy, illustrations, sales-points, trade-marks, headlines, and the like) employed in the campaign.

I. Applications to Market and Commodity.—The research department of an advertising organization, since it is chiefly concerned with the study of human beings, their resources,

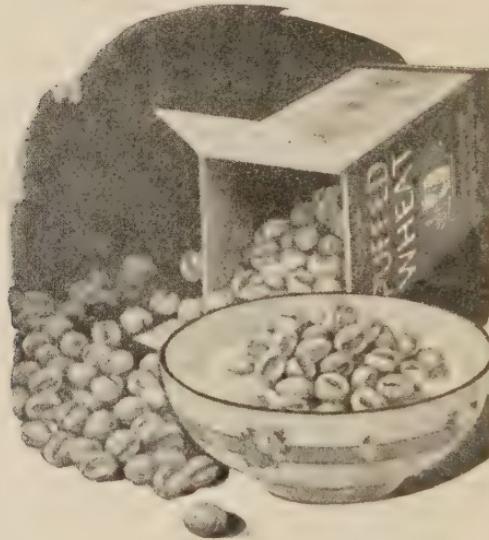
their customs, their needs, is a kind of psychological laboratory. Under this head come various kinds of marketing research—the employment of questionnaires, interviews, the analysis of income distribution, of circulation figures, of sales distribution, of rival brands, the interpretation of statistical data, and the like. Much of this must be accomplished before the campaign can be intelligently planned, but some research is also useful in the analysis of the campaign results, for more intelligent guidance in the planning of future campaigns.

Since the value of different media depends in large measure on their psychological appeal and influence, the character of their readers, their interests, buying power, and the like, the research department may also be charged with the task of investigating media, studying editorial and advertising policies of different periodicals, and solving problems relating to effective distribution of space, placement, and the like.

Obviously the first problem connected with the market concerns the pre-existing needs of the community at large, and especially the needs or at least the demands of the particular individuals with purchasing power. Thus if chewing gum be the commodity advertised, it is important, even before the campaign is planned, to know what people in the community chew gum; how many of them there are; what their per capita consumption is or could be made; their motives for using the product; what characteristics in such a product they prefer; what brands are already on the market; how satisfactory these are found to be; etc. Not only the choice of media, the style of appeal, and the selling points depend on such information, but often the very manufacture of the product can well take such knowledge into account. This is especially true, for example, in the choice of ingredients, the selection of packages, the adoption of a trade name; the addition of a new item to a family of products, and so on.

An intimate knowledge of the fundamental needs of men and women and information concerning their habits of satis-

Grains of deliciousness



With the food value of whole wheat

HERE is a dish, light as the morning and richly appetizing, to bring enchantment to the breakfast table.

Crisp and toasty grains of wheat, steam exploded to eight times their natural size with every food cell broken to make digestion easy. Vigor food with the lure of a confection.

The flavor is like nut-meats. And the food value that of whole wheat with the vital elements, the minerals and bran that active adults and growing children need.

You serve with milk or cream, or in bowls of half and half, and as a special allurement, with fresh or cooked fruit. Just for the joy of it—try Quaker Puffed Wheat today.

Puffed Rice, also

Grains of rice, steam exploded like the wheat, an ideal breakfast dish, and at bedtime, too.

**Quaker
Puffed Wheat**



**Quaker
Puffed Rice**

THE "APPETIZING" APPEAL IS A FAVORITE EXAMPLE OF THE "SHORT CIRCUIT"

fying these needs, their present satisfactions, their inclinations for change, their buying power and their purchasing habits, their preferences and their aversions, is one of the first requisites in the equipment of the advertiser.

In connection with the analysis of the commodity to be distributed, similar psychological inquiry must at some time or other be conducted which shall reveal the specific qualities possessed by this commodity which enables it to satisfy the definite needs of possible purchasers. Such analysis should reveal the nature of the task to be undertaken by the campaign. It should indicate whether the task is the displacement of rival commodities in the satisfaction of established needs, or whether the qualities of the article merit an educational campaign in which new needs are stimulated or old needs given new direction. Such analysis must reveal the nature of those particular satisfactions which the commodity is designed to provide—thus, whether the product satisfies in an immediate way the appetite, the ambition, the family pride of the consumer, or whether its service is to be of a more indirect kind; whether the product is itself the object of direct consumption or whether it is to be used as a tool in the production of other objects which in themselves contribute the satisfactions. The nature of the campaign will depend on such information as this, for in the long run the advertiser is not marketing products, he is instead selling human satisfactions.

2. Applications to the Campaign in General.—Once the psychological study of the market and of the commodity has been made, the campaign in general may be planned. It will now be known whether the campaign should be directed toward men, or women, or children; toward highly trained and expert executives or toward the workman and foreman; whether the need which the commodity serves is well known or not; whether the article itself, its shape, appearance, and virtues should be stressed, or whether instead emphasis should

be placed on the process of manufacture, the reputation of the firm, relative costs, safety, or what not; whether the campaign should be profusely illustrated by cuts or other pictures, or whether the advertisements should be composed chiefly of text; what media hold most promise of reaching actual prospective purchasers; at what season of the year the market will be most receptive; whether a mail-order campaign should be used, or, instead, an educational national broadcasting, with sales through the dealers; whether advertising should be direct or indirect; how useful dealer helps, demonstrations, samples, will be found to be; whether the general appeal of the campaign should be argumentative and comparative, or whether it should instead take the form of inviting stimulation to fundamental interests and desires.

These are but a few of the many considerations of the campaign as a whole, from its psychological side. Numerous other features of this character will be suggested in later portions of this book, and illustrations from the actual planning of campaigns will also be given. Enough has been said at this point to indicate that the campaign as a whole must be considered from its psychological side, with full knowledge of the minds and habits of men and women.

3. Applications to the Campaign Materials.—Consider the limitless array of detailed materials used in the modern advertising campaign. Note that the effectiveness of every one depends in one way or another upon the forcefulness or precision of its appeal to the feelings and the thoughts of the readers of advertising. As a partial array of examples we may cite the size, position and layout of the space to be occupied; the selling points chosen; the slogans, trade-marks, and headlines; the proportion of text to illustration; the size, shape and position of the return coupon; the choice of picture; the use, selection, and harmonious disposition of color; the employment of white space; the range of vocabulary, the em-

ployment of argument; the devices to arouse emotion and desire; the arrangement of materials, from the point of view of balance, symmetry and proportion; the methods of suggesting satisfaction; of inducing to specific action; of impressing upon the memory the brand or trade name; the choice of package; the organization and contents of the show case or window; the selection of type faces; the difficulties in making printed matter legible; questions concerning the influence of adjacent advertisements and reading matter; difficulties encountered in touching off just the right atmosphere to invest the product with a tone of desirableness or superiority.

Every item used in the campaign is determined in its effectiveness by more or less definite laws of appeal and response. In many cases a general knowledge of human psychology will enable a choice to be made or a decision to be reached; in other cases the study and analysis of preceding campaigns may throw light on the utility of one or the other device; in a still larger number of cases investigations specially directed toward the effectiveness of the item in question have been conducted in the interests of better advertising, and these reports may be consulted for suggestions or conclusions; in still other cases the available data are inadequate, or the conditions are exceptional, hence a new research may be required before intelligent verdict can be rendered. In the sections to follow some account is given of many of the chief principles to be borne in mind in choosing the items of a campaign, and illustrations will be given of original investigations by way of indicating the psychological technique which must be employed when general psychological knowledge is lacking.

The Mental Aim and Motive of Advertising.—An advertising campaign, as we have seen, is a highly technical piece of human engineering. The chief problems or aims are two: First is the aim of establishing associations in the mind; second is that of making these associations dynamic or effective.



© The Prudential Insurance Co. of America

GOLD FROM THE ROCK OF GIBRALTAR

She is a widow. The full responsibility for keeping the children in school and planning for their further education now falls on her. Through the foresight of her husband there comes every month an Income check from The Prudential—*gold from the Rock of Gibraltar*. Without this the education of the youngsters could not go on—without this they would be handicapped in facing the future with its trials and perplexities. Where we see content and comfort we see, always, the wisdom of life insurance.



THE PRUDENTIAL INSURANCE COMPANY OF AMERICA
Edward D. Duffield, President Home Office. NEWARK, N.J.

A UNIVERSAL APPEAL TO A FUNDAMENTAL TENDENCY

Associations must be established, in that a connection in thought must be made between the more or less definite and conscious needs of the reader and the specific commodity advertised. To accomplish this is to create mental habits, thought habits, action habits, of such a nature that the feeling of the need at once suggests to the mind of the individual the commodity in question. This accomplishment implies a knowledge of the laws of thinking, the laws of mental association, the characteristics of memory, the facts of habit and learning, and the general principles of human action and behavior. It also involves a knowledge of the way in which men and women make their decisions, and are persuaded and convinced.

But it is not enough merely to establish an association—it must also be made dynamic, that is, actually effective in conduct. Mere association between the need and the product is futile; the association must be realised in specific purchasing action, or the campaign has failed. The prospect upon whom the association is established must not only feel his need and recognize that the qualities of the product are such as will satisfy this need. He must also be stimulated to the act of purchase, or at least to such acts as inquiry or recommendation, or must be put in a condition of greater readiness to respond to later appeals, such as the reading of another advertisement, the solicitation of a salesman, or the sight of the commodity on the counter or shelf.

It should be realised that the psychological aspects of a campaign cannot be sharply separated from its other features. Thus the problems connected with the market and with the commodity overlap in many ways the discussion of the economic factors, as given in other chapters. Indeed the analysis of the commodity is in large measure an economic problem since it involves technical and industrial familiarity with the product. The economic and psychological features of a campaign are thus intimately related.

Problems connected with the campaign as a whole and with its various materials, again, are largely problems of execution, having to do with the actual preparation of copy, illustration, layout, arrangement, typography, and the like. Many psychological principles connected with this aspect of a campaign are explained in other sections of the book, dealing especially with copy and arrangement. But we shall, in the next sections, present certain especially psychological principles and laws which are derived either from our general knowledge of the mind or from special investigations of advertising in its more exclusively mental aspects. The three sections may be considered in the main as dealing, respectively, with:

- a. Important general principles of human nature.
- b. Mental laws particularly applied to advertising materials.
- c. Technical applications of psychological methods of experiment.

PROBLEMS

1. Find specimen advertisements or campaigns illustrating each of the three chief purposes of advertising suggested in this chapter. Can the materials be sharply classified on this basis, or do the purposes overlap and combine in a given advertisement or campaign?
2. The manufacturer of a new type of oil burning cooking range is preparing for a national advertising campaign. Indicate various specific facts concerning the minds, the habits, and the needs of people, which he might usefully investigate in connection with:
 - a. The market and commodity.
 - b. The campaign in general.
 - c. Particular materials of the campaign.
3. Find examples, from current advertising, of appeals or campaigns that seem to you likely to:
 - a. Establish associations without making them dynamic.
 - b. Establish associations and also make them effective.

J. E. Wiley

CHAPTER VIII

THE CHIEF HUMAN NEEDS

Sources of Human Needs and Habits.—Since the product is to satisfy a human need, and the appeal is to be directed toward a dominant human interest, it is well to have clearly in mind the nature and array of fundamental human cravings. The chief needs of men and women are based either on their native and instinctive tendencies or upon their firmly established habits. In both cases the circumstances and early training of life are such that all the members of the race possess more or less the same fundamental equipment of desires and possible satisfactions.

The instinctive tendencies we may suppose to have originated in the early history of mankind, as convenient tools in the struggle for existence and safety. Both animals and primitive man found certain modes of reaction to be most effective in dealing with particular objects and situations. Those who, by accident or heredity, reacted promptly in these appropriate ways, survived and left offspring who possessed the same favorable and inborn tendencies to reaction. Those who failed in these appropriate ways perished and left no progeny. So a constant selection was made of individuals conforming to the most effective type. These reaction tendencies are the reflexes and instincts.

The universal habits may also be the basis of fundamental cravings and needs. The conditions of life and social existence are so similar in the case of all times and places that all infants early acquire more or less the same array of habits in certain respects. Thus every child is born to another person, becomes at once a unit in a family group, is ministered to by others, constantly accompanied by them in his early years, and

early learns to associate the presence of others with many varieties of pleasure and satisfaction. So fully adapted does the infant become to the presence of other people of his kind that when they are nowhere to be found he feels lost and uncomfortable, and may engage in restless activity and random wandering until he finds others of his kind. When this is the case we say that he is gregarious or has a positive craving for the society of others. But there is no reason to suppose that the longing for companionship is an instinct, in the biological sense. It is an acquired habit, and the lost feeling when others are absent is quite like the feeling of the chronic smoker who cannot find his pipe or has neglected to provide himself with tobacco. Such fundamental needs, based upon experience and learning, when common to most of the members of the race, we may call tendencies as distinguished from instincts, or we may still better include both the instincts and the habits in one general group of fundamental tendencies.

Fundamental Tendencies.—When we speak of special tendencies we do not mean perfectly definite and distinct sets of movements which will be executed in the same way on all occasions. Instead we mean a somewhat loosely classified set of special connections between situation and response, each connection being itself definite and specific, and the various connections being more or less related on the basis of their consequences, the type of satisfaction they bring, or the kind of object that provokes them. Thus the fundamental tendency which we name "curiosity" does not lead us always to do some one particular thing or series of things. Instead, to things which are new, or sudden, or unexpected, or in motion, or intense, or in other ways novel or unusual, we respond by varied movements, such as turning the head, pricking up the ears, craning the neck, extending the hand, prodding with the foot, and the like. The particular movements and the situations inducing them may be infinitely varied, but in general, the situ-

Homes or "Homes"?



© 1924, M. L. I. C.

HAVE you ever visited an Old Folks' Home? What a heart-breaking thing it is to see the pitiful attempts of these poor old people to give the few square feet of space they can call their own a touch of the real home they once knew. Not much can be done with only a cot, a bureau and a chair. Yet those who feel the home-hunger try pathetically to make the place seem like home by tacking up a few pictures torn from magazines and by keeping photographs on their bureaus.

And they call such places "homes"! The places where the poor, the sick, the deaf, the blind, the orphans and other public charges are housed. Shelters only—compared with real homes such as most of them formerly had.

More real homes and fewer "homes" are what this country needs right now. The welfare of

the individual, the family, the nation, the whole world is based upon homes. Civilization itself is founded upon the home. Have you a *real* home or just a roof and four walls?

If you have a home—protect it. Make it permanent and *homelike*. Guard against the necessity of ever seeking shelter in a "home". Look at your home. Think about it. What can you do to make it better? Home surroundings exert such a tremendous influence over family life.

Better homes mean better children. Better children mean better men and women. Better men and women mean better citizens. And better citizens mean a better America.

THE LIGHT THAT NEVER FADES

All over the country the movement for better homes is spreading. Corporations and civic bodies have given their aid; magazines and newspapers have given space to this great national movement which works toward better citizenship.

The Metropolitan Life Insurance Company is heartily in sympathy with these plans to relieve the housing shortage, and to provide happier living conditions. Since June 1920 it has made 24,508 loans on dwellings and apartments, aggregating \$171,663,100, that provided accommodations for 49,850 families.

But outside of the Cities? In the same period—since June 1920—the Company made 16,383 loans on farms in twenty-two agricultural States.

To provide against the danger of loss of home by mortgage foreclosure through death or disability of the home owner, the Metropolitan has devised a special form of home protection known as a Mortgage Redemption Policy.

Information regarding it will be furnished by mail on request.

HALEY FISKE, President.

Published by

METROPOLITAN LIFE INSURANCE COMPANY—NEW YORK
Biggest in the World, More Assets, More Policyholders, More Insurance in force, More new Insurance each year

APPEALING AT ONCE BOTH TO FEAR AND TO PITY, AS WELL AS
SUGGESTING PRUDENCE

ations are novel and unfamiliar and the reactions are inquisitive, explorative and investigatory. This is why we group the various specific connections together under the name "instinct of curiosity."

So it is with all the fundamental tendencies to which we shall refer. It is unimportant to the advertiser whether the tendencies are instincts in the strict biological sense, or whether they are acquired habits, of a more psychological sort. The important thing is that by the time one is old enough to be a prospective purchaser he is equipped with an array of fundamental cravings and reaction tendencies which are common to all the members of his race, and which constitute the great driving forces of his life and the motives of his institutions and choices.

The gratification of one of these fundamental tendencies is a source of satisfaction, and the failure of its gratification is a source of discomfort and annoyance. Thus the feelings and emotions are closely associated with the fundamental tendencies. This is often expressed by the statement that each instinct is the basis of a corresponding emotion. The instinct is a tendency to react; but the reaction is not only through the hands, feet, speech organs, and other overt or external mechanisms; there are also internal bodily reactions, such as the acceleration of the pulse, impediment to breathing, gulping, gasping, choking, flushing, changes in the secretions of the glands, and so on. It is in large measure the awareness of these internal bodily disturbances that constitutes what we call the feeling or the emotion. Thus "fear" means either a way of acting or a way of feeling.

"Instincts" in Civilized Men and Women.—Even in the highest stages of civilization the needs of men and women can, for the most part, be traced back to the fundamental needs of animals and primitive peoples. The main differences are in variety, subtlety, ease of modifiability, and susceptibility to training which characterize the needs of civilized people. Three

*Mrs. Martin Johnson,
wife of the famous
wild-animal photog-
rapher, George M. Johnson,
poses in a group of
head-hunting savages.
Mr. Johnson has car-
ried the Corona typewriter
and its carrying case
over the world and
says it works as well
today as the day he
brought it.*



STRANGER than FICTION

Travel—adventure—danger—hairbreadth escapes! The stories Corona has told—the sights it has seen! The deadly African jungle, the Chinese bandits, the head-hunters of the South Seas, the huddled ice huts of the Arctic.

NO ORDINARY typewriter can stand the hardship of the explorer's life. That is why nearly every explorer carries a Corona in preference to any other machine. *Corona stands up!*

Corona went to Africa with Col. Roosevelt in 1909 and to Brazil in 1916 when he explored the "Mystery River." Corona was with Sir Ernest Shackleton on his last fatal dash for the pole—and spent 270 days under ice and snow with the MacMillan Arctic Expedition.

Corona is compact and portable, yet it turns out the same quality and quantity of work as a heavy office typewriter and it *stands up!*

You ought to own a Corona. It is the personal typewriter used by successful, ambitious people the world over. \$50 buys one complete in carrying case. Easy terms arranged if you desire. Mail the coupon now!



*There are no typewriter repair
shops in the Arctic, but that
doesn't worry Captain Roald
Amundsen, who will carry
Corona across the polar regions.
Mr. H. H. Horner, one of the
Captain's associates, says, "Cor-
ona has been chosen particularly
in account of its thoroughly tested
and proved durability."*



CORONA TYPEWRITER CO., Inc.
111 MAIN STREET, GROTON, N.Y.

Without any obligation, send me complete Corona literature and
the address of the nearest Corona dealer.

NAME _____

ADDRESS _____

CURIOSITY IS ONE OF THE FUNDAMENTAL HUMAN DRIVES

tendencies of this sort may be pointed out which are of special importance to the advertiser.

1. The various elementary instincts persist, and perhaps new forms are added, but they tend to become less and less specific and more easily modifiable. The lower animal could not be advertised to, for his reactions are formed in a more or less iron clad way, and relate to definite objects and situations in his life. Thus the bee could scarcely be persuaded to collect gold dust instead of honey; but the human being readily substitutes one object of satisfaction for another. The human being shows fundamental and early tendencies which may be directed toward new objects and situations, and the original needs and response tendencies may be very much elaborated, modified, and otherwise changed by education, entreaty, appeal, argument, example and experience.

2. Elaborate traditions, customs, sanctions, are developed, which are treasured and perpetuated in art, in education, in religious and civic ceremonial. These become early impressed on the individual, and, once impressed, they assume the coerciveness of original instincts. To all of them correspond new needs and cravings which must also be satisfied. The demand for clothing and for bodily ornaments such as jewelry represent just such institutions. Indeed these new institutional needs may even become more urgent than the cruder instinctive cravings, since they are supported and encouraged by the sentiment of the community, the sanction of the state, the verdict of history, or at least by the standard of living of one's immediate circle of friends. Thus a man may risk bodily safety in order to secure a more stylish overcoat, or a woman may sacrifice the happiness of her child in order to secure a larger array of sparkling ornaments. Cleanliness, clothing, chivalry, piety, honesty, chastity, patriotism, co-operation, and countless habits of daily life, needs of the moment, requirements of this and that occupation or class, illustrate these new needs

which characterise civilized human beings. To all of them, as well as to the original instincts, the advertiser can appeal.

3. In the struggle to achieve many of these desires, certain still more varied and distinctively social values arise, values which serve mainly to distinguish one individual from another, one class from another, one group from other groups, in the eyes of the community at large. Ideals of style, fashion, prestige, exclusiveness, propriety, etiquette, all the vagaries and fads and fancies of the leisure class—these no less than the more biological necessities of existence constitute human needs.

They form triggers of reaction, explosion points of response, which need but to be touched off to bring about vigorous behavior. Such effective conceptions, habits, standards and ideals, along with the social needs and values and sanctions, combine with the elementary instinctive requirements and the fundamental organic necessities. All these, so far as the advertiser is concerned, constitute the original needs of the community, and he should know them intimately and in some detail, in order that his human engineering may be most effectively and economically planned.

Suggestive List of Fundamental Tendencies.—Since the chief purpose of many advertisements and campaigns is to appeal to these "fundamental drives" in such a way as to prompt an active response, the advertising man will find it profitable to make a somewhat detailed study of them. No exhaustive list can be given, and the classifications will overlap in any list, just as they overlap and combine in actual life. But an enumeration of the most important will be found useful, both in the analysis of the commodity and in the planning of the campaign, as well as in the actual preparation of copy and display. The following tabulation gives those "fundamental drives" which may be most frequently appealed to through advertising. Along with a convenient name for the tendency are given typical



WHO is held responsible? The driver without WEED CHAINS, of course!

"I always use WEED CHAINS on wet, skiddy streets and roads" says the experienced motorist, "because if there was an accident and Weed Chains were not on the tires of my car while the other car had them on its tires, I would be blamed whether I was at fault or not. *I don't care to take chances of being held responsible.*"

Put genuine WEED CHAINS on your tires at the first drop of rain or flake of snow. They serve to protect you against law suits, personal injury and car damage.

They are *genuine WEED CHAINS* only when the name WEED is stamped on the Cross Chain Hooks and Connecting Hooks of the side chains. Look for this mark which has stood for quality and safety for over 20 years.



AMERICAN CHAIN COMPANY, INC. 
BRIDGEPORT, CONNECTICUT

In Canada: DOMINION CHAIN COMPANY, LIMITED, Niagara Falls, Ontario
District Sales Offices: Boston Chicago New York Philadelphia Pittsburgh San Francisco
THE WORLD'S LARGEST MANUFACTURERS OF
WELDED AND WELDLESS CHAINS FOR ALL PURPOSES



REPRESENTING ONE OF THE "INDIVIDUAL" INSTINCTS

feelings and emotions for which the instinctive or acquired "drive" constitutes the basis. The characteristic acts which are designated by the "instinct" name are also given. It should be noted that these "drives" may be divided into a positive and a negative group. The former (such as Appetite, Sociability, and the like) represent definite strivings toward the situation which they indicate. The latter (such as Fear, Shyness, and the like) represent instead situations which the individual finds uncomfortable and which he seeks not to perpetuate but to avoid. The advertising appeal must of course be varied with the nature of this striving.

FUNDAMENTAL TENDENCIES
AND THE FEELINGS RELATED
TO THEM

APPETITE

Hunger and Thirst,
Sensuous Enjoyment

COMFORT

Relaxation, Ease,
Restfulness, Calm

SEX

Passion, Lust,
Coquetry, Love

DEVOTION

Faithfulness,
Loyalty,
Affection

PLAY

Sport, Joy, Humor,
Merriment, Playfulness

FEAR

Timidity, Caution,
Fright, Terror

ACQUISITIVENESS

Selfishness, Jealousy,
Stinginess, Thrift

THE TYPES OF BEHAVIOR TO WHICH THESE
FUNDAMENTAL TENDENCIES PROMPT US

To gratify and exercise the senses and to continue their stimulation for so long a time as the stimulation remains pleasant.

To avoid pain or distress by flight, by removal of the stimulus, or by overt acts of evasion or seeking.

Definite responses toward the opposite sex in general or toward particular members of it who attract us.

To protect and be loyal to our dependents or to those with whom we have been pleasantly associated or whom we identify as members of our own group.

To work off superfluous energy, either alone or with others, to tease or banter, and to enjoy this process either in action or in contemplation.

Retractile or inhibitory reactions before definitely dangerous objects and situations as indicated by experience or the history of the race.

To accumulate and store up objects as personal possessions; to save, to bargain, to collect.

SOCIALITY	To be gregarious, to have chums, to form groups, to seek companionship, and to react to the adjustment of other members of our group.
Loneliness, Hospitality, Homesickness	
COMPETITION	Efforts to dominate inferiors; rivalry with equals, and jealousy of superiors.
Emulation, Ambition, Rivalry	
CURIOSITY	To examine or explore novel objects and situations for which protective responses are felt to be ready.
Inquisitiveness, Interest	
SHYNESS	To avoid strange objects and situations which are felt to be superior though well disposed, and for which there is uncertainty of appropriate response.
Modesty, Reserve, Bashfulness	
ORNAMENTATION	To decorate one's person or belongings, and to exhibit one's self and possessions in a favorable light.
Pride, Display, Exhibitionism	
IMITATION	More or less general tendencies to act as others act, to behave with the crowd, etc.
Propriety, Conformity	
ANGER	To resent, by overt attack or otherwise, the aggression of others against ourselves or against those to whom we are devoted.
Hatred, Resentment, Revenge, Irritation	
CLEANLINESS	To abhor dirt, both literally and figuratively; to conceal or remove filth from one's person or possessions.
Purity, Innocence, Decency, Wholesomeness	
WORSHIP	To respect, revere, do obeisance to and feel subordinated to those who are hopelessly our superiors.
Piety, Faith, Reverence, Admiration	
CONSTRUCTIVENESS	To build, create, invent and construct, for the sheer pleasure derived from manipulation and success.
Artistic Impulses, Feeling of Workmanship	
SYMPATHY	To aid unfortunates, especially those who suffer in ways in which we have ourselves suffered.
Pity, Sorrow	
CUNNING	To plan in secret, to gossip, to circumvent, to employ strategy and subterfuge.
Secrecy, Slyness, Intrigue, Deceitfulness	

PRIDE	To favor our own work, personality, opinions, possessions, abilities, and connections. To place high estimates on self-worth.
GRATITUDE	To feel and act well disposed toward the sources of our satisfactions.
COMEDY	To tease and banter or to enjoy seeing others teased or bantered by other people or by the circumstances of life.
HARMONY	To continue, to effect, or to enjoy arrangements in time or in space, or in other relationships, which display such qualities as those indicated, including also Rhythm, Melody, and the various forms of the fine arts.

PROBLEMS

1. Make a collection of advertisements, each of which illustrates the appeal to some dominant interest or instinct enumerated in the table given in this chapter. Label each with the conventional name of the interest or instinct. If you have difficulty in finding examples of certain types of appeal, how do you explain this fact?
2. Classify the advertisements in a street car or magazine according to the particular instincts to which they are directed. Then tabulate your results so as to show the number of times each of the fundamental interests is appealed to. In what various ways do you explain your results? Would these depend somewhat upon the nature of the advertising medium, the locality, the time of year? Show how, in detail.

CHAPTER IX

RELATIVE STRENGTH OF TENDENCIES AND INTERESTS

How Relative Strength is Measured.—It is not enough that the advertising man know the general features of these fundamental drives. He must also know to what degree he can count on them in making an appeal through advertising, and their relative strength, not only in general life, but in merchandising transactions in particular. These facts will depend somewhat on the general strength of the original instincts, somewhat on the preceding and prevailing tendencies of advertising practise, and partly also on the relevance or aptness of the appeal. Thus when patent medicine advertisements, with their lurid claims and false pretenses, have strenuously assaulted the drive which interests us in health and bodily comfort, a breakfast food which claims to be health-giving may be made distasteful by the mere fact of its association with patent medicines. Not only must the advertiser know human nature in general, but he must also keep his finger on the public pulse, take cognizance of contemporary tendencies, and know what motives and values are in present circulation.

Knowledge concerning the relative strength of the fundamental tendencies is to be secured in three ways: (a) from general knowledge of human nature; (b) from studies of the experiments and campaign analyses made from time to time in the history of advertising; (c) from immediate consumer tests and laboratory experiments directed to the measurement of the relative strength of an array of selling points for the particular product in which he is interested.

Mother Nature - Builder of Health



VIM, Pep and Vigor come from proper body functioning. Mothers should always know that the personal habits of the children are regular and normal.

Biliousness and constipation are the direct cause of listlessness, bad breath, sallow skin and loss of appetite, and lessen the resistance to disease.

MOTHER NATURE'S help is to be found in **Nature's Remedy [NR Tablets]** the all vegetable corrective with a mild, thorough action. A laxative without bad after effects and one that produces no habit.

NR JUNIORS, Little NRs - Chips off the old block are made specially for children; small, candy-coated tablets one-third the size and strength of the regular **NRs**. Your druggist has them at 25c. a box. A liberal sample, with copy of "Well and Happy" will be sent on receipt of a stamp for postage.



A. H. LEWIS MED. CO.,
Dept. 3-C, St. Louis, Mo.

APPEALING TO ONE OF THE "RACIAL" DRIVES

General Knowledge.—The fundamental drives may be classified in three groups, according to their function and their general degree of coerciveness in the general affairs of life.

1. The Individual Drives—Among these belong such tendencies as locomotion, taking nourishment, making vague sounds and random movements, bodily freedom, fear, pugnacity, self-assertiveness, collecting and storing of objects, emulation or rivalry, hunting, play, curiosity, the abhorrence of filth, and the like.
2. Racial Drives—Among these would come sex reactions, homing impulses, nesting and mating, courting and domestic tendencies, the various sorts of parental and filial affection and devotion, and the like.
3. Social Drives—Here may be found such tendencies as bashfulness, longing for companionship, certain kinds of fear, sympathy, imitative inclinations, some forms of play impulse, tendencies to self-aggrandisement, and the like.

It is, of course, impossible to draw sharp lines of demarcation, but the broader lines of distinction are fairly clear. The first group of tendencies relate to the individual's personal comfort and safety; the second are associated with the perpetuation of the race and with family life; those of the third group concern especially the individual in his extra-familial relations with other people, in society at large.

In general the individual drives are the strongest of all; the racial drives stand next in strength; weakest of all are the social drives. Thus the erotic or sexual impulses readily overcome such inhibitions and constraints as are exercised by social relationships and by bashfulness; but they are, in turn, strongly inhibited by such impulses as fear and anger. The strongest appeals are thus based on the welfare of the individual himself; next in strength come appeals to his domestic and familial interests; weakest of all are appeals to his interests as a mere member of society, as a citizen or patriot.

Summary Experiments and Analyses.—During the recent years in which experimental investigations have been applied to the study of effective advertising, many studies have been made in different parts of the country and on different groups of people, in order to measure the relative appeal, in a general way, of various sales points and types of argument. Sometimes these investigations have had to do with special commodities, sometimes with a certain group of related products, and in other cases with unspecified commodities indicated only by some abstract symbol. "Tables of Persuasiveness" have been constructed on the basis of these studies, and they are found to differ somewhat with the epoch, the section of the country, and the particular commodity. But it is possible to bring together their general findings in the form of useful indications, which may be put to good use in the planning of an advertising campaign.

The twenty-nine most commonly used appeals or types of



How Mrs. Brownell became the most popular hostess in town

SHE had been married only a few months and had practically no experience at planning and preparing luncheon, tea and dinner parties, yet her fame as a perfect hostess was already known. Her table was always correctly set, the food properly selected and cooked, and the service delightful. Everyone questioned how she did it and the answer lay right in her kitchen drawer.

The New BUTTERICK COOK BOOK

A wonderful new kind of cook book that gives you not only every recipe imaginable, but also gives you planned menus for all occasions, expert advice on buying, serving, carving, and scientific information on food values.

THE CRAVING FOR POPULARITY IS A TYPICAL "SOCIAL" DRIVE

interest may be classified, on the basis of these studies, into three groups. In the first group fall those interests which uniformly test out as having strong pulling power, more or less regardless of epoch, commodity, or consumer class; in the second group fall appeals possessing only an intermediate degree of pulling power; in the third group fall the weakest type of selling points. In the following classification, based on these results, the type of the appeal is indicated by a single or compound word only. It will of course be understood that this is only the keynote of the appeal, and indicates the fundamental tendency or interest toward which the elaborated advertisement is directed.

Class I—With Strongest Pulling Power:

Appeals based on the motives of Healthfulness, Cleanliness, Scientific Construction, Time Saved, Appetizing Qualities, Efficiency, Safety, Durability, Quality, Modernity, and Family Affection.

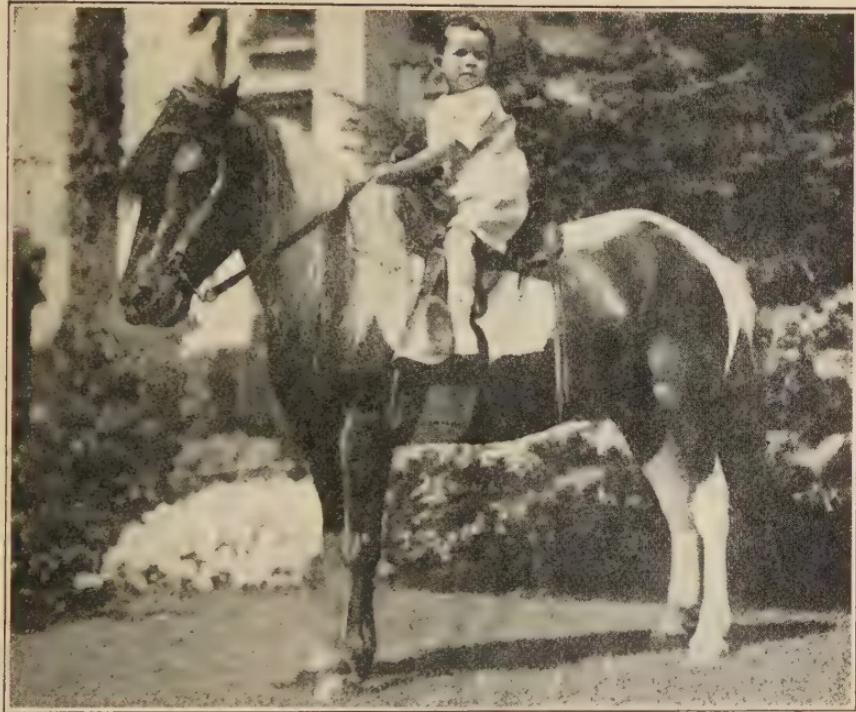
Class II—With Intermediate Pulling Power:

Appeals based on the motives of Reputation of the Firm, Guarantee, Sympathy, Medicinal Properties, Imitation, Elegance, Courtesy, Economy, Mere Assertion or Affirmation of Excellence, Sporting Interests, Hospitality, Avoidance of Substitutes.

Class III—With Weakest Pulling Power:

Appeals based on the motives of Civic Loyalty and Clan Feeling, Nobbiness, Recommendation of Others, Social Superiority, Imported Products, Beautifying Properties.

The chief characteristic of the most effective group is that the appeals are strictly relevant in tone, describe the qualities of the article in no uncertain terms, and indicate definitely the particular need which it will satisfy. Appeals in the intermediate class do not specifically point out the qualities of the commodity, but try to link it in a vague way with some more or less universal tendency; in the case of the weakest appeals the interests appealed to are indeterminate and loose, and the



your boy
and his pony out-of-
doors all winter in
California
a pleasant journey there



Ted Harvey
"all the way"

choice of four
daily trains
Pullmans via Grand
Canyon National Park

Mail this

Mr. W.J. BLACK, Pass. Traf. Mgr. Santa Fe System Lines
1162 Railway Exchange, Chicago.
Please mail to me the following Santa Fe Booklets
CALIFORNIA PICTURE BOOK - GRAND CANYON OUTINGS
CALIFORNIA LIMITED
Also details as to cost of trip

THREE FUNDAMENTAL DRIVES APPEALED TO IN ONE PIECE OF COPY

description of the qualities of the article is either incidental or irrelevant.

Applications.—Suppose now that a campaign is to be planned for a breakfast food. Reference to the classification we have just considered shows readily that appeals to Healthfulness, Cleanliness and Purity, Appetizing Qualities, and Maternal Affection may be expected to be among the most effective that could be designed; providing that they are well executed. Appeals based on Guarantee, Reputation of the Firm, Medicinal Properties, Economy and Cheapness, Mere Assertion, Hospitality and Sport, will have only intermediate value, even if well prepared. Appeals to Civic Pride, to Patronize Home Industry, Use by Social Superiors, and Imported will be so futile that their preparation would be likely to be a waste.

Consumer Tests and Laboratory Measurement.—In these cases the range of appeals has varied with almost each product studied, since appeals clearly irrelevant have not usually been included. In the laboratory it is possible to measure, by a suitably conceived psychological technique, the length of lines, the beauty of pictures, the eminence of men, the funniness of jokes, the harmony of tones, even in the absence of conventional measuring scales. When such scales are available, the laboratory results accord completely with the verdict of the scales, as in the case of lines, weights, and the like.

The use of these methods is a technical matter requiring special information and training, just as is the case with the artist, the copy-writer, and the statistical investigator. In this connection therefore we cannot describe the technique, but need only note that the appeals were measured by an experimental procedure, within a few hours, not by the slower method of comparing and analysing advertising campaigns, not by the usual methods of the questionnaire. We may give as a typical example the case of a breakfast food investigation, inasmuch



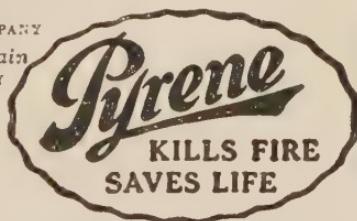
The first ride in your new closed car might prove to be the last if you started without Pyrene protection.

New cars are just as likely to skid or be hit by other cars and "turn turtle" as are old cars. When a car turns over and the doors jam, there is no method of escape and fire may start instantly.

With a Pyrene you can put out that fire at its start and save yourself and your car. Have a Pyrene in your new car before you take your first ride.

Sold by garages, automobile, hardware and electrical supply dealers

PYRENE
MANUFACTURING COMPANY
Makes Safety Certain
NEWARK, NEW JERSEY



PYRENE SAVES 15% ON YOUR FIRE INSURANCE PREMIUM

A SHORT-CIRCUIT APPEAL

as we have already used this type of commodity as the illustration in the foregoing paragraphs.

The investigator, E. K. Strong, a specialist in applied psychology, investigated the relative strength of twenty appeals on a group of fifty people, each separately tested. In their relative persuasiveness for breakfast foods the appeals stood in the following order, being here presented in order of decreasing effectiveness.

- | | |
|------------------------------|--|
| 1. Purity | 12. Food Shot from Guns |
| 2. Doctor's Recommendation | 13. Cheapness |
| 3. Tastefulness (A) | 14. Used Everywhere |
| 4. Food Quality | 15. Men Like It |
| 5. Tastefulness (B) | 16. Necessary as Turkey on
Thanksgiving |
| 6. Healthfulness | 17. Patronize Home Industry |
| 7. Brain Power | 18. Used by Royalty |
| 8. Old Firm | 19. Enormous Plant |
| 9. Magnifying Glass (Health) | 20. Souvenir Free |
| 10. Mental Dullness Relieved | |
| 11. Roosevelt Recommendation | |

Examination of this table of results shows that the appeals rank in close accord with our prediction from our general knowledge of human nature and from the summarized results of numerous investigations and campaigns. Such agreement with general expectation and also with the actual history of campaigns in the past does much to confirm the faith in the usefulness of the consumer test and the application of technical laboratory experiment in the planning and execution of the advertising campaign.

PROBLEMS

1. Select ten advertisements that seem to you to have an unusually effective appeal, and ten that seem to you especially weak. Take the advertisements one by one, and analyze the basis of the appeal in each. Make a report of your analyses so as to show how the strong appeals differ from the weak, and to what degree the suggestions of this chapter are confirmed by the results of your analysis.

2. Considering the three degrees of pulling power described in the chapter, and the appeals listed under each, classify the set of car cards or advertisements used in the exercise of the preceding chapter so as to show the frequency with which the three degrees are employed in current practise. What conclusions are suggested?

CHAPTER X

THE MENTAL FUNCTION AND CLASSIFICATION OF ADVERTISEMENTS

Functions of an Advertisement.—The work which any individual advertisement is expected to do depends upon the campaign in which it is employed. In general, every advertisement attempts to perform a part or all of the functions of a complete sales appeal.

These are usually described as:

1. Attention
2. Interest
3. Desire
4. Conviction
5. Action

Before a man will buy anything, he must be attracted to it, his interest and desire for it must be aroused, he must be convinced that the purchase is expedient, and he must be stimulated to act in the direction of getting it.

A complete mail-order advertisement which tries to secure orders direct might be said to have all these functions. Even here, however, the task of the advertisement is slightly more complex than this, because of the peculiar conditions under which the appeal is made, and the medium through which the message is delivered. It is not spoken but printed; its symbols reach the mind through the eye, not the ear. The actual goods to be sold are not present and the pleasure or other service they may give can only be imagined from such pictures as the artists and copy-writer create.

An advertisement, moreover, comes into direct competition with other appeals to the eye, either advertisements, reading

FOWNES

Since 1777

It's a Fownes—that's all you
need to know about a Glove



A PUBLICITY APPEAL

matter, scenery, or other objects. Often these competing appeals have the advantage of the prior interest of those upon whom the advertisement is intended to have its effect. For these reasons, advertisements vary considerably in their functions. For convenience they may be divided into three main groups.

1. The Complete Advertisement.—The functions of a complete advertisement correspond closely to those of a complete sales appeal as described above, though the advertisement may not be intended to do the whole work of selling. In fact it may be only one of a succession of similar appeals, reinforced by advertising appeals of other kinds and by the sales efforts of personal representatives, agents, dealers, and other marketing forces. The complete advertisement, however, stands alone. It is not dependent on other sales appeals.

From a psychological viewpoint its functions are as follows:

1. To attract initial attention.
2. To hold attention in an interesting way.
3. To bring about an association or impression which will have permanence or memory value.
4. To convince, persuade, or induce.
5. To suggest and lead to specific response.

The psychological principles applied in performing these functions are so important and extensive that they will be left for separate consideration in the following chapters. It should be noted here that the functions are not of equal importance, either in general, or in any particular case. The problem of securing initial attention, for instance, may be paramount, especially in the early stages of a campaign for a new advertiser or product. In such a case, the complete advertisement would lay most stress on this function, or another kind of advertisement would be employed.

2 The Publicity Advertisement.—The publicity advertisement frankly ignores a part of the work of the sales appeal. It does not even attempt all that the complete advertisement does. It is dependent for its value upon what has previously been done by other forms of advertising or sales effort or what is to be done in the future.

Some publicity advertisements, called "teasers," try to attract initial attention and fix an impression. This may not even include any identification of the advertiser or product, so that response is practically impossible. The purpose is to induce greater receptiveness to later appeals that are more nearly complete.

Closely similar in general appearance, but quite different in purpose as related to the entire campaign, is the class of publicity advertisements known as "reminders." These take for granted a previous association with the goods (either through experience or through previous appeals) and seek only to direct the response.

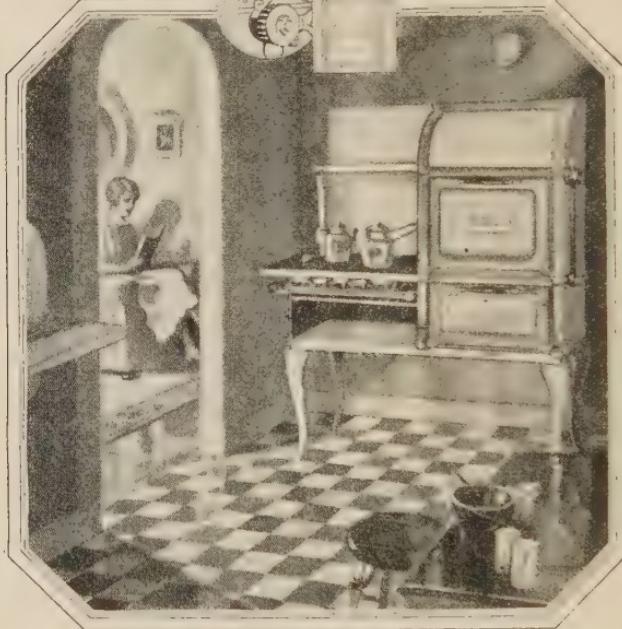
Advertisements on bill-boards and car-cards are likely to be of this class, especially when used to supplement newspaper and magazine advertisements. They are closer to the source of buying than are periodicals. Another factor which tends to suggest publicity advertisements as suitable for outdoor signs is that they are viewed by the average passer-by for so short a time that a complete advertisement is often impracticable.

The publicity advertisement is by no means confined to bill-boards, signs, car-cards, and the like. It is found in almost every kind of medium and is often justified by the modern tendency toward specialization and division of labor which applies as much to large-scale advertising as to large-scale marketing effort of any other kind.

3 The Classified Advertisement.—"Want ads," as classified advertisements are commonly called, are quite different in kind from publicity advertisements, although their purpose is not

ROPER

Complete  *Oven Control*



Appreciation of quality is the basis of good judgment. It is therefore not a coincidence that those whose possessions we admire should have Roper Gas Ranges in their kitchens.

The longer life, the cheerful beauty, the saving convenience and certain cooking results of the Roper Gas Range make it a decided factor in domestic contentment and economy.



Every Roper Gas Range
is inspected by a woman
before it is certified by the
Roper quality mark—the
Roper purple line.

ROPER
TRADE MARK
REGD. U.S. & CANADA
Gas & Electric
RANGES

BE SURE THE ROOPER PURPLE LINE  AND THE ROOPER COMPLETE OVEN CONTROL ARE ON THE GAS RANGE YOU BUY

Copyright, 1924, Geo. D. Roper Corporation

A COMPLETE APPEAL

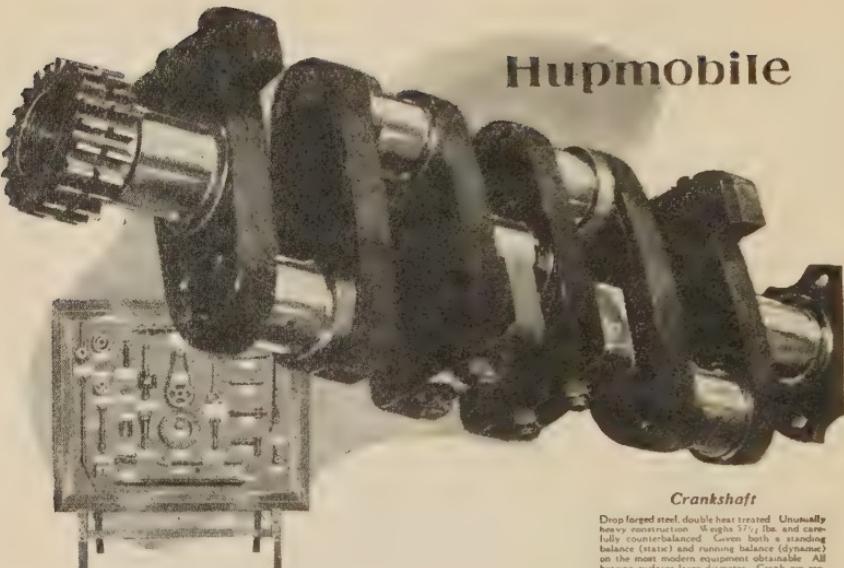
unlike that of the reminder type of publicity. They are constructed with little or no reference to the tasks of getting attention or of fixing an impression. Indeed, their very nature and the restrictions usually imposed by the publication are such as to make them lack attention value.

The classified advertisement takes for granted the initial attention and interest of the reader; it merely seeks to direct his response. Sometimes this involves convincing, persuading, or inducing, as by the familiar "Liberal reward, no questions asked," in the Lost column. It is also worth noting that the classified advertisement is usually less interested in securing much attention and many responses, than it is in directing the response of the one or two *right* persons.

Another classification of advertisements may be made according to the type of appeal used, that is, the methods or mechanisms they employ in performing their functions. The following are the most important:

7.1. Reflex Appeals.—Such are the electric signs that are to be seen on the "Great White Way" in New York, or its counterpart in any large city. They make use of bright flashing lights, often in motion, sometimes representing characters in action. Other kinds of moving objects and automatons are used in store windows. No attempt to sell goods is made; often there is not even a mental association caused. The usual purpose is to lure the eye of the passer-by momentarily, and possibly turn him toward some other form of advertising appeal which accompanies the reflex appeal.

7.2. Short-Circuit Appeals.—In all general media the great majority of advertisements for foods, personal articles, and other things purchased regularly and frequently are short-circuit appeals. They are definite and concentrated appeals to one or more specific instincts, feelings, emotions, or ideals of the reader. Argument and deliberation are avoided; the attempt is to influence by simple suggestion. This suggestion



Hupmobile

Crankshaft

Common Sense Tells You This is Right

Buy No Car Till You Know What It Is

You can make up your mind to one thing—either the car you buy will measure up to Hupmobile in quality and value, or you will not get your money's worth.

**Prove What You've
Always Wanted to Know**
You've always admired the Hupmobile—consciously and unconsciously made it the standard.

If in the past you've bought a less finely built car, you were inconsistent upon being assured that the other car had the sheer mechanical value and trustworthiness that you feel the Hupmobile possesses to a greater degree than any other car in its class. Now, before you buy another

car, go a step further. Buy deliberately and with your eyes open.

Think of your money in terms of the effort it cost you. Think of the car in terms of performance, sturdiness, freedom from structural or material weaknesses, and of closely calculated dollar-value. Do not be misled by mere bulk and glitter.

The Safe, Sure Way to Get the Facts

To help you do this on the only practical basis, Hupmobile has done a revolutionary thing.

It asks you to check the Hupmobile, part by part, against any other car, of any make, at any price.

To make it practical and easy for you to do this, Hupmobile, in its famous parts displays, has brought hidden but important parts out where you can see them.

On these boards are captions telling what the parts are made of and how.

In red ink, significantly enough, are described the lesser processes and materials that are often used.

This will prove to you that you cannot find a better made 'car than Hupmobile.

The plain truth is that—until you find a car that equals Hupmobile in quality of materials,

in structural and mechanical soundness, and in fineness of manufacturing, you are not justified in buying that car as a transportation unit.

The Way to Buy Wisely and Well

We know this—hundreds on hundreds are making this unique and fact-revealing test. And a surprising percentage are buying Hupmobiles.

Make the test—convince yourself. And then when you know the definite, cold-steel reasons for Hupmobile superiority—buy your Hupmobile.

Hupp Motor Car Corporation
Detroit, Michigan

LONG-CIRCUIT APPEAL

may be conveyed through reading matter, pictures, or even color, type, and arrangement.

The following classification indicates some of the articles for which short-circuit appeals are suitable:

1. Articles for personal use, especially for adornment or the improvement of one's appearance, such as toilet articles, jewelry, clothing accessories, etc.
2. Articles for family use that contribute to the enjoyment of life, such as musical instruments, toys, and the like.
3. Articles that contribute to the personal safety or longer life of the individual or members of his family, such as insurance, safety devices, revolvers, etc.
4. Most foods and drinks and smoking materials, especially those bought for enjoyment rather than for nourishment, such as candy, beer, ginger ale, grape juice, tobacco and cigarettes.
5. Articles bought frequently as gifts, such as silverware, books, and flowers.

3. **Long-Circuit Appeals.**—In advertising tools and other utilities, articles that are impersonal, and articles that are bought only at long intervals, reason-why copy is frequently used. These long-circuit appeals contain argument or persuasion, they often invite comparisons with competing articles, and they usually lead to a weighing or balancing of sales points and advantages. They are ordinarily in the form of reading matter, though other devices may be employed. These devices are most commonly for the sake of reinforcing or illustrating the argument in words.

The following classification of articles indicates those to which the long-circuit appeal is generally appropriate:

1. Articles for business, agricultural or industrial purposes, such as machinery, office appliances, agricultural implements, tools, etc.
2. Articles for building purposes, such as roofing, wallboard, lumber, etc.



Windows Your Friends Will Admire

CASEMENT WINDOWS in your home will be admired by your friends just as your choice furnishings and decorations are admired. The added charm which the casement window gives both to the interior and exterior of the home is one of the first things which attract attention to the new house.

And, when your casement windows are Truscon copper steel you can be sure of a design which combines beauty, permanence and 100% ventilation. Truscon Copper Steel Casements open or close easily under all conditions. They never stick, sag, warp or get out of line.

Truscon Copper Steel Casements have continuous weathering on all sides and are stormproof, rust-proof and require no repairs. Their low price, together with the fact that they are easily installed in any type of wall, makes them of interest to the owner of both large and small homes.

For sale by building supply, hardware and lumber dealers.

TRUSCON STEEL CO., Youngstown, Ohio

*Warehouses and Offices from Pacific to Atlantic.
For addresses see phone books of principal cities.
Canada: Walkerville, Ont. Export Div.: New York.*

TRUSCON
COPPER STEEL
STANDARD CASEMENTS

This attractive book on Truscon Casements contains real information. Send for a free copy.

TRUSCON
COPPER STEEL
STANDARD CASEMENTS

A RATIONALIZED APPEAL
Reflective reasons supplied to support an instinctive appeal.

3. Articles that are bought not for their own sake but as accessories, such as automobile tires, lubricants, rubber boots and shoes, etc.
4. Articles in fields where competition is keen, such as automobiles, safety razors, dentifrices, etc.
5. Articles bought for investment purposes, such as stocks and bonds, real estate, advertising space, etc.

There are many other cases in which reason-why copy may be demanded by market conditions or by the particular class of buyers to be reached.

4. Rationalization Appeals.—The fourth type of appeal has become increasingly common of late years, and has special interest because of the important psychological principle involved. One of the normal tendencies of human beings is to act, judge, believe, or vote on instinctive, emotional grounds, and then after the act is committed, to try to justify or defend it by intellectual or logical reasons. A man may buy an automobile because his neighbor has one, because it is the fashion, because it will gratify his vanity, or because of some other emotion. But having bought it, he may seek to justify the purchase by such logical reasons as, "It saves time," "It entertains the family," "It is a business asset," and the like.

Advertising men have begun to understand this human tendency and now take advantage of it in constructing advertisements for many products, the primary appeals of which are to the senses, instincts and emotions. Some of them begin with a distinctly emotional short-circuit appeal and at a later point introduce a set of logical reasons for the purchase. These may actually have little influence on the purchaser's decision, but they fortify him against the objections of his conscience, his banker, his employer. Some rationalizing advertisements, indeed, contain nothing but logical reasoning in the copy; the emotional or short-circuit appeal is cared for by the accompanying illustrations or other elements of display.



When Mother issues
specifications for a job

FUNNY thing about women-folk. When they put us on one of those round-the-house carpenter jobs, they not only tell us we've got to do it but they look at us in a way that says *we can't!*

Let's get together on this thing, men! We can't do a regular job when we use a can-opener for a screw-driver and a bread-knife for a saw. We've got to have *tools*—good tools.

Let's show 'em. Begin to assemble your complete tool outfit with a Simonds Hand Saw, a Simonds Hack Saw and a Simonds File. Then you'll have *tools*—tools that were famed for their cutting qualities before most of us cut our baby teeth.

There is a Simonds Saw, File or Machine Knife for every cutting purpose—for steel, wood, paper, ice, leather, cork, rags—produced, from raw material to finished product, in Simonds plants where its quality is *certified*. But to get the genuine, you must say SI-MONDS.

SIMONDS SAW AND STEEL CO.

"The Saw Makers" Established 1832
Fitchburg, Mass.

Branch Offices in Principal Cities

SIMONDS
SAWS Pronounced SI-MONDS
FILES KNIVES STEEL

SELLING TOOLS OVER THE SHORT CIRCUIT
Interesting but not convincing, for psychological reasons.

We may have an appetite for dates, walnuts, or fruit-juice drinks but hesitate to gratify it because of the feeling that they are luxuries. When we see an advertisement that points out the high nutritive value or tonic properties of these articles, the obstacle to their purchase may be removed from our minds. The rationalization appeal is particularly useful in the case of commodities which, although they have a strong personal appeal, encounter social or moral resistance. Thus beer was formerly advertised on the ground of its nutritive and tonic qualities. Cosmetics have also been presented as assets to business success.

PROBLEMS

1. Choose three full page advertisements at random. Examine each with a view of discovering:

- a. Whether it seeks to accomplish all five of the typical tasks of a sales appeal, as described in this chapter.
- b. What details or features of each advertisement are designed to accomplish each task.
- c. Whether each task is always performed by a different structural item, or whether the advertisement as a whole may operate in all five ways or functions.

2. Make a collection of advertisements so chosen that each of the following types is represented by a properly labeled sample:

- a. Complete appeal
- b. Publicity appeal
- c. Classified appeal
- d. Short-circuit appeal
- e. Long-circuit appeal
- f. Rationalization appeal

14- Simplification of major

- 8- Direct command, - characteristics
9- Indirect suggestion.
10- positive appeal.
11- negative appeal.
12- Ads that show prestige of space.
13- Prestige of past success.
14- "Patronage and prestige."

CHAPTER XI

LAWS OF ATTENTION APPLIED TO ADVERTISING MATERIALS

Importance of Attention.—The first duty of an advertisement is to be seen. Unless it can get attention, its other qualities count for nothing. Hence the study of attention devices is of vital importance, both in planning and in execution. Some of the most important facts about attention in their relation to advertising materials are here indicated.

Size.—Other things being equal, the larger the space used, the greater the attention value of an advertisement. But the increase in value is not proportionate to the increase in size (and cost). The law of diminishing returns operates, whereby the attention value increases more slowly proportionately than the amount of space. This increase in value is approximately the increase of the square root of the space. Thus a half-page is not four times as valuable as an eighth page; it is only twice as valuable.

This fact was first discovered in connection with the number of inquiries received from an advertisement. When a quarter-page produced 100 inquiries, the advertiser decided to use the same copy in a full page, expecting to get 400 inquiries. To his surprise he secured only about 200. Numerous experimental tests of other kinds together with practical experience have demonstrated conclusively that the square root law holds good with respect to attention value as well as to number of inquiries.

From this law it follows that the most favorable amount of space for a given proposition depends partly upon the amount of profit to be expected from a sale. In general,

the smaller the profit, the smaller the most favorable amount of space. There are many cases which justify the use of full pages, or double page "spreads" even, because the cost of the space is small in comparison to the profit from sales—either the individual sale, or the aggregate purchase that will be made by the customer. Moreover, the competitive situation often influences the advertiser to use of more space than he would otherwise require, although this should never be the sole factor considered. Often attention value can be secured in better ways than by mere size.

Position in Medium.—The term "preferred position" usually refers to newspapers and magazines. There are preferred positions in other kinds of advertising media, of course. For example, the bill-boards facing curves of highways (or "head on") are more valuable than others. The relative values of different positions in a magazine, however, have been more exactly and scientifically determined.

The general law that the beginning and ending of anything has maximum attention value applies here. The covers, inside and outside, and the pages next to these, are the most valuable in the publication. In the old-style standard magazines, with solid sections of advertising, the front section has about 25 per cent stronger attention value than the back section. This is partly because the section is smaller and partly because the average reader thumbs through the front section to reach the beginning of the reading pages. The pages next to reading matter at front and back have far greater attention value than the run of the pages—sometimes 100 per cent greater in the case of a bulky advertising section.

These principles apply in some degree to flat publications (like the *Saturday Evening Post*) in which the advertisements are distributed through the reading matter. The covers and the pages next to covers have superior value, but the others tend toward equalization, due to the presence of reading matter next

to practically all the advertisements. The partial removal of the obnoxious question of preferred positions is largely responsible for the pronounced preference for the flat publication which has become evident in recent years and has influenced many publishers of standard-size magazines to change their size and form. It is supposed also, though it has not been proved, that the distribution of advertisements through the reading matter raises the average attention value of the page, so far as the advertisements are concerned. It has been shown, however, that the added attention value of the poorer pages comes only when the advertisement is placed next to reading matter that is actually read.

Many studies have been made of the relative value of right- and left-hand pages. When memory value is used as an index of the attention given, the results have usually been somewhat favorable to the right-hand page. More recent studies by Nixon, in which the actual duration of attention to the two pages was determined by recording the time spent in examining each page when this was left to the option of the reader, are more reliable. They show that readers tend first to fixate the left-hand page, that this tendency to look at the left-hand page rapidly falls off with the passing of time, but is reflected nevertheless in a somewhat superior memory value for the page which received the greatest primary attention.

Position on the Page.—Experiments consistently show that the upper half of the page is superior in attention to the lower half, and that the right half has some advantage over the left. It has also been shown that the vertical division of the page is about 25 per cent superior to the horizontal division, in attention value. The vertical division is also not only more attractive in appearance but commonly lends itself better to the principles of arrangement. Another rule generally revealed is that, in attention value, outside positions are superior to inside positions.



THE clean, clear, golden color
of TEXACO Motor Oil
proclaims its quality at once.

Texaco Gasoline, the volatile
gas, means maximum power
instantly available.

THE TEXAS COMPANY, U. S. A.
Texaco Petroleum Products

TEXACO

GASOLINE MOTOR OILS



RELEVANT USE OF COLOR

White Space and Contrast.—Attention value can be increased by surrounding the advertisement with a margin of white space. This tends to isolate the appeal from competing attractions, either of other advertisements or of reading matter. Up to a certain point, the greater the amount of white margin the greater will the attention value be. Beyond a definite point, however, this device is wasteful, since the increase in attention value falls below the increase in cost of space. Generally a white margin, one-tenth as wide as the copy, is the most favorable—on dull newspaper stock a slightly greater amount.

Somewhat similar to the use of white space are other varieties of contrast. Where all the advertisements are of one general style or color (thus, black on a white background) the use of a different style (thus the “reversed cut” with white letters on a dark background) may secure added attention value. The same is to be said of differences in size, form, style, type, arrangement, and the like.

Intensity.—The use of intensely black letters, or vivid colors, will contribute toward increasing the attention value. These methods, however, as well as those that come under the general head of contrast, are frowned upon by the majority of publishers. Many of them have stringent restrictions upon the styles and sizes of type allowed in their advertising pages, and they also require that large sized type be toned down from a full intense black by “stippling” to a gray. This same rule applies to large areas of black in illustration or elsewhere. The rules of the publishers are due partly to a desire to equalize the mechanical devices used for attention, thus giving all advertisers equal chance to deliver their messages, and partly to aesthetic and practical considerations of protecting the appearance of the publication as a whole. It is easy to imagine the result if unrestrained competition were allowed in the use of intense colors, striking contrasts, and bold black type. In point of fact their interests and those of the advertisers are in harmony. All

mechanical devices to secure attention possess only a temporary value. They do not hold the attention they secure.

Interest Incentives.—The second duty of an advertisement is to be read. This does not mean necessarily a word-for-word reading of the entire text matter. It does mean long enough and close enough attention to grasp the salient features and thus receive the essential message, whether this message is conveyed in words, in pictures, or in other symbols. Hence we must study the devices that not only gain initial attention but also hold attention and tend toward permanent impressions.

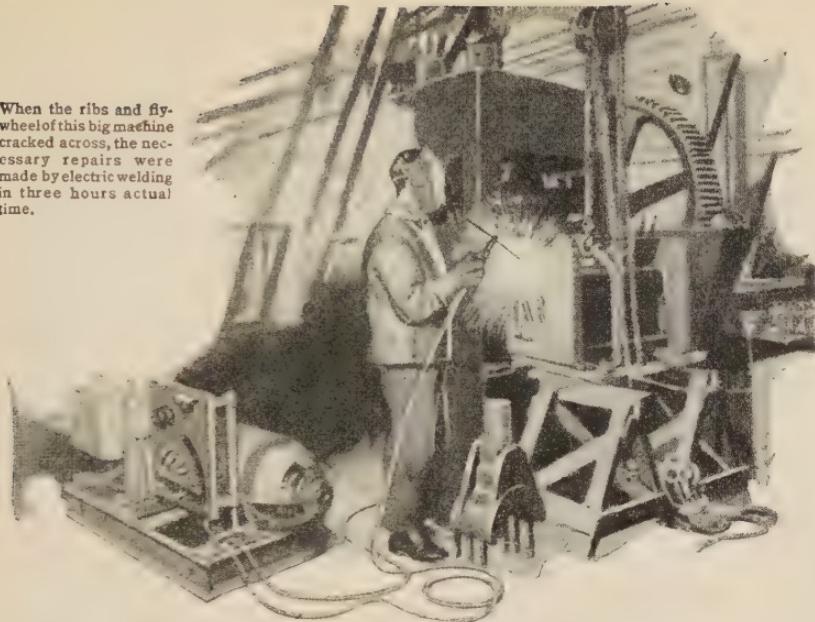
The mechanical devices that have just been described do not accomplish this. They secure the eye, but not always the mind. Such impressions as they do make rarely have any close connection with the message regarding the commodity. The more effective devices are those which are known as interest incentives.

Novelty.—The universal instinct of curiosity prompts us to give attention to anything new or novel. One of the first objects the advertising man seeks is to create an advertisement which shall be novel and distinctive in character. This novelty may be in the illustration, the arrangement, or the copy itself. There is one danger to be guarded against—namely, that of attracting attention to the device as such, rather than to the commodity, argument, or selling point. Conspicuous cleverness in an advertisement is likely to be harmful to its success.

Pictures and Illustrations.—Pictures and illustrations of all kinds, including maps, blue-prints, diagrams, and charts, are effective devices for securing and holding attention. They are strongest when they show people engaged in doing something, and when this action is relevant to the article advertised.

In representing action, the "law of the resting point" should be carefully observed. According to this law, to represent vigorous activity on the part of a moving object, as an arm or leg,

When the ribs and fly-wheel of this big machine cracked across, the necessary repairs were made by electric welding in three hours actual time.



The needle that knits metals



One of the interesting departments of the General Electric Company's works at Schenectady is the School of Electric Welding, to which any manufacturer may send men for instruction.

There was a time when a broken wheel would tie up a big plant for days.

Now electric welding tools literally knit together the jagged edges of metals and insure uninterrupted production. That means steady wages, steady profits, and a lower price to the consumer.

GENERAL ELECTRIC

A FEW ITEMS OR ELEMENTS SUITABLY ORGANIZED, FAVOR READY APPREHENSION

the object should be represented at an actual point of rest, just before or just after the real movement. Thus the sprinter should be shown when his legs are stretched to the full extent of his stride.

Nixon, using as the measure of attention the actual time spent in looking at advertisements under controlled conditions, finds that pictures of people not only attract better initial attention, but also hold attention and possess better memory value than do pictures of miscellaneous inanimate objects. He finds also that irrelevant illustrations are more attention-compelling, although it is likely that they more often "fail to form associative bonds favorable to later recall of the trade name and purchase of the article."

Color.—Color is much used in current advertising. The reasons for its use are numerous, among which may be enumerated:

1. To serve as background for more effective display of other material.
2. To represent more accurately the appearance, texture and other qualities of the object.
3. To symbolize and express the qualities of the article.
4. To secure or promote harmony and atmosphere, and general agreeable feeling tone.
5. To aid in identifying packages, brands, trade-marks, etc.
6. To give effects of distance, perspective, and thus to increase the naturalness of the scene portrayed in the picture.

The attention value of color is far from a simple matter. It is easily shown that color attracts attention *to itself*. But if it is the background or some more or less incidental object that is colored in the advertisement, this means that attention is drawn away from the essential content of the appeal, rather than directed to it. The attention value of color thus depends on the relevance of its use. The increasing use of color has

A Boy and His "Ad"

WILL your boy be in a fix like this a few years from now—just when he should be going to college or a vocational training school?

The "Want Ads" of the newspapers tell many a heart-breaking story of mere children thrown into the terrific competition of the working world, without training, without equipment.

Look through the "Help Wanted" columns in the newspapers and read advertisement after advertisement beginning "Expert", "Competent", "Educated", and then ending up with either "big pay" or "high salary for the right man".

You do not want your child to take a back seat in life. You do want him to be a leader in his chosen line.

Just about one family in three can afford to enter their boy in high school and only one family in fifty can see him clear through college. Now what are you doing to make it possible for your boys and girls to get a good education? How are you going to have the

SITUATION WANTED-MALE.
Mr. J. H. Thomas,
Wanted
STRONG BOY, orphan, 17 years old, ambitious, no experience, willing to do anything, must have position at once. Address C. G., Box 51, World.



money ready when you must have it—in 15 or 10 years, or sooner? Colleges and all kinds of schools cost money.

* * * *

Then why not do these essential things and do them now?

1st—Find how much it will cost to give your children the kind of higher education you want them to have.

2nd—if you have the money now, put it aside.

3rd—if you haven't the money, figure out a way of saving for your Education Fund.

4th—Begin now—this week—to lay aside the first small installment.

The mere fact that his father and mother are making a sacrifice for him, is likely to inspire any red-blooded boy to *make good* and get ready for his big opportunity. The pride of knowing that your children are to have their chance will more than pay you for what you do. Plan now—carry out your plan.



Grammar School grade	5 th	6 th	7 th	8 th
	100	83	71	63

High School year	1 st	2 nd	3 rd	4 th
	34	24	18	13

College year	1 st	2 nd	3 rd	4 th
	7	5	3	2

Here is the significant story of the children who enter the 5th grade of the public schools of the United States. Only 63 of each 100 graduate from grammar school—13 from high school—and 2 from college, according to Bulletin No. 34 of the U. S. Bureau of Education.

By giving your children the kind of training they need, you will make them happier, more successful men and women, and your country will be the richer for your contribution of better citizens.

The Metropolitan Life Insurance Company will arrange, if you like, to supply your boy (or girl)

with funds needed, in case of your untimely death—or if you live, for that matter. If interested in this phase of the question, write for booklet describing our Educational Fund policy. But in any event begin now to prepare for what you must do in case you live. Statistical records prove that of the parents who read this page most of them will live for fifteen years or more, but failing to make early and proper preparation will be unable to carry out their present good intentions as to educating their children.

HALEY FISKE, President

Published by

METROPOLITAN LIFE INSURANCE COMPANY—NEW YORK
Biggest in the World, More Assets, More Policyholders, More Insurance in force, More new Insurance each year

TOO COMPLEX FOR QUICK APPREHENSION

been interpreted as an argument in favor of its value; it is evident that this increasing use may be for any of the reasons above given, without regard to the question of attention value.

Hotchkiss and Franken showed in one experiment that colored advertisements in a general weekly magazine averaged about 13 per cent more effective than black and white pages in producing a permanent impression and Nixon has shown by the method of visual regard, that "colored advertisements attract attention somewhat more strongly for a very brief period, after which color as an attention and interest factor ceases to exert any marked influence."

Arrangement.—Proper arrangement of the materials which compose the advertisement is an important factor both in securing and in holding attention. Shape, borders, lines, perspective, balance, proportion, and similar features or structural elements, all require careful consideration to secure a combination and total effect which shall attract and satisfy the eye, offer it a pleasing field of exploration, and yet not distract the mind from the essential message of the copy or illustration.

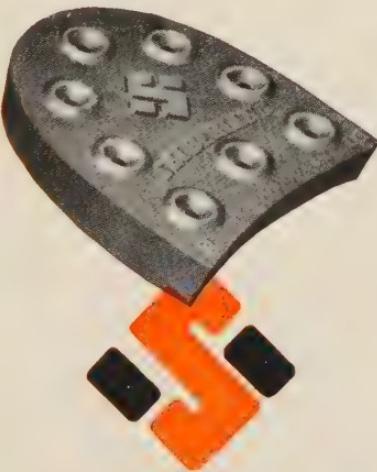
The subject of arrangement is fully explained in other sections of this book, from the point of view of artistic effect. It is therefore necessary at this point only to call attention to a few special points and general psychological laws in this regard.

1. Five or six separate elements are as many as can be taken in at a single glance. Thus five or six words constitute the limit for an effective headline; five or six groups of materials are the most that should be placed in a single advertisement.
2. Simple advertisements are more attractive at first than are more complex layouts, and they also have better memory value, as Nixon has shown; but more complex arrangements hold attention for a longer time.
3. The direction of lines, movement, and gaze should lead

G THIS GENERATION

has witnessed a greatly extended knowledge of the fine art of expressing personal refinement in dress. Much of this is due to makers and wearers of fine shoes.

SEIBERLING RUBBER COMPANY, AKRON, O.
Makers of Seiberling Rubber Heels and Seiberling Cord Tires



SEIBERLING RUBBER HEELS

IRRELEVANT USE OF COLOR

the eye into the advertisement rather than away from it. Some boundary of line, form or white space assists in keeping the eye within the advertisement. Advertisements with borders have been shown by actual measurement to have from 5 to 10 per cent added attention and memory value, as compared with similar advertisements without borders (Nixon).

4. The general form of the advertisement as a whole, of the space which it occupies, and of its several component parts, should be pleasing in shape and proportion. The most pleasing form to the majority of people is the so-called "golden section"—a rectangle with sides in the ratio of 3 to 5.

PROBLEM

1. Test out the "laws of attention" in advertising by the following rather elaborate experiment. It may be well for several members of the class to co-operate in such an investigation, which can then be done on a larger number of people, if desired. This will give more reliable results.

From a current magazine cut 50 advertisements, differing in Size, Position, Contrast, Intensity, Use of Color, Novelty, Presence of Illustration, Type of Illustration, Amount of Color. Number these on the back, from 1 to 50.

From an earlier number of the same magazine, a year or more old, cut 50 more advertisements, and number them on the reverse side, from 51 to 100.

Find a person who says he has read the current number of this magazine in the usual way. Request him to sort these 100 advertisements into two piles. In one pile he is to put all the advertisements he recognizes as having been recently seen. In the other pile he is to put all those which he does not so recognize. When he is finished, he must have 50 advertisements in each pile. If he is not sure, in a given case, he must guess. Do not let him see the numbers on the back of the advertisements.

Do this experiment on five people. Now considering only the advertisements numbered 1 to 50, score each with the number 0, 1, 2, 3, 4, 5, according to the number of people by whom each was correctly identified. Using these scores you can now make various comparisons, and make a report on each point showing how your experimental

results accord with the conclusions of the text. Bear in mind that five is a small number of people, and that for the results to be very accurate a larger number should be used. Such comparisons as the following may be made. Others will suggest themselves to the inquiring student.

- a. Compare the *average values* of all the full page, half page, quarter page, and smaller sizes.
- b. Compare advertisements with pictures with those having none. Pictures of persons with pictures of things. Relevant and Irrelevant pictures.
- c. Compare colored advertisements with those using no color.
- d. Compare advertisements relying on "mechanical devices" with those employing "interest incentives."
- e. Other comparisons may deal with the relative value of such factors as Novelty, Position, Contrast, and the like.

CHAPTER XII

ESTABLISHING ASSOCIATIONS

Importance of Association.—The third and most important duty of the advertisement is to establish in the reader's mind an association between his needs and the commodity in question. All the work of attracting and holding his attention is preparatory to this, and unless this duty is performed the cost of the advertising has been largely, if not entirely, wasted.

Too often it is assumed that the constant repetition of the advertiser's name and trade-mark will be sufficient to stamp in an impression that will ultimately result in a sale. This theory is psychologically wrong. It is not enough that people shall be familiar with the name of a brand. Familiarity may breed contempt. What is even more necessary is that an association or connection be established such that, given a moment of need, the name of the brand shall come to the mind rather than the name of some other brand. Not the mere driving in of one idea, but the connecting of two ideas, is the task of advertising.

What the two ideas shall be is a question to be answered only after the study of human needs and the analysis of the commodity have been made as suggested in a previous chapter. Oftentimes there are many "points of contact" with the prospective purchaser and many "selling points" in the article from which a selection may be made. Some advertisers draw up a complete schedule of such points and plan the campaign in such a manner that all may be used at one time or another. The process of establishing the association, however, is one that requires familiarity with certain well-established psychological laws; the most important will be explained here.

The Law of Contiguity.—When two things are constantly presented together, a mental association between them is generally established. Often they become as inseparably connected as Damon and Pythias. The repetition of the word "Yuban," "Yuban," "Yuban," would not lead me to think of "Yuban" when I go to purchase coffee, unless along with the word "Yuban" the idea of "Coffee" has constantly been presented. With the name of the commodity the advertisement should always present the idea of the need the commodity is to satisfy. This idea may not be in words, of course; it may equally well be in a picture or even in other symbols. The illustration of the breakfast table with its bubbling percolator, or the after-dinner group with their demi-tasse may be equally as effective as the word "Coffee" in connection with the name "Yuban."

One of the oldest and simplest applications of this law is to be found in the statement "Children Cry for Fletcher's Castoria." More elaborate in presentation, but essentially similar, is that large group known as "predicament advertisements" in which some one of life's little problems is presented in words or pictures together with the solution—which, of course, is found in the commodity advertised. Thus "For the Unexpected Guest" the housewife is advised to adopt the policy of preparedness, that she may be able to bring out the can of soup or beans or kippered herring, or any one of a thousand other articles that thoughtful advertisers suggest as suitable for unexpected guests.

The Law of Sequence.—Strictly speaking, two ideas are never present at precisely the same moment, so that contiguity really means rapid sequence. One idea being given, the other follows directly in its wake. The succession of words or other symbols sets up a "train of ideas." The law of sequence tells us that mental associations work more easily in one direction than in another. "Forward associations,"

that is, associations in the direction in which the ideas were originally presented, are stronger, more lively, and more liable to recur than backward associations.

This is especially true of such ideas as take the form of spoken words and other sorts of acts that involve motor processes. A child that has learned the alphabet can repeat it forwards quickly and easily but cannot repeat it backwards except slowly and laboriously. The word "Woodrow" instantaneously calls up "Wilson," but "Wilson" does not so quickly or surely lead to the association "Woodrow."

In advertising, therefore, ideas should be presented in the order which they will later be desired to take. And as the first idea in the mind of the purchaser will be his need rather than the commodity, the need should be presented first in the advertising. This law applies to the general construction of the copy and to the brand-name, trade-mark, etc. The following names observe this psychological law:

"Hotel Astor," "Parfum Mary Garden," "Encyclopædia Britannica," "Café Boulevard." Compare with these the following, among many that fail to take advantage of this law and in so doing sacrifice real association and memory value: "Knickerbocker Hotel," "Hudnut's Perfume," "Universal Encyclopedia," "Childs Restaurant."

It may not always be easy to arrange a trade-name that will without awkwardness or strain observe the law of sequence. There is little excuse, however, for an advertisement that begins with the name of the manufacturer or brand, follows with a description of its qualities, and finally comes to an explanation of the need it will serve.

The Law of Feeling Tone.—Associations that are accompanied by agreeable feelings tend to be reenforced and made more permanent and effective. Associations accompanied by disagreeableness tend to be weakened, inhibited, and to dis-

**HAND-WROUGHT
HOUSE HARDWARE**

*This Pup or Puss beside your door
Will keep the Spring mud off the floor
Six dollars each—Send for our sheet
Of Hand-Made Hardware strong and neat*



CORRECT FORWARD ASSOCIATION
OF PRODUCT AND FIRM

with great assurance, but their failures are easily forgotten.

The advertiser takes advantage of this law in many ways. Thus he makes his package pleasing and his advertisements attractive in general appearance. He places his advertisement on a useful novelty, such as a calendar, soap dish, memorandum book, which the prospective buyer receives in the form of a gift. He trusts that the gift will be agreeable and that the pleasure occasioned by it, as well as the frequency with which it is seen, will reinforce the association of the commodity with some moment of need. The success of this method depends on the agreeableness actually produced, and on the relevancy of the article used to the need in question.

The Law of Fusion.—We do not always analyze our feelings of agreeableness and disagreeableness, strain and relaxation, comfort and distress, so as to attribute them solely to their actual sources. Whatever the source of discomfort, it colors all we do or think at the moment. A toothache makes everything else in the world seem wrong. Things ordinarily interesting become tiresome; things otherwise pleasant become unpleasant; things only mildly annoying become a source of acute misery. Similarly, when we read an advertisement, the feeling aroused by each item of the copy and the arrangement tends to spread over the whole experience, including the association presented. The association will gain or lose effectiveness because of the way it is dressed out, the company in

appear more quickly. Thus the satisfaction derived from the use of a satisfactory commodity helps establish the mental link between the feeling of the need and the thought of that particular article or brand. All men remember their past successes

which it is found, and the past experience which it revives.

The literary and artistic aspects of copy and display are therefore extremely important for strictly psychological reasons. These factors will be discussed more at length in the chapters dealing with the practical construction of an advertisement. Here it is sufficient to point out that a complicated, distracting arrangement of type matter, and an incongruous or inharmonious selection of colors or even an inappropriate word may interfere seriously with the effectiveness of the association it is desired to establish.

Typography.—It will be well at this point, however, to call special attention to one of the structural features that is of

the W. Irving Forge, inc.

Hand-Forged Hardware and Fixtures

A distinctive W. Irving hand-forged wrought iron lamp adds an air of hospitable individuality to the porch, reception hall or grounds—true light bearers of the old Colonial type. Each fixture wired and glazed complete ready for hanging.

Write for Booklet C
Visit our Shop

Forges
328 East 38th Street
New York City

Show Rooms
425 Madison Ave.
Vanderbilt 7602

great importance. A feeling of *strain* is always a seriously disturbing influence, and constitutes a source of disagreeableness which readily fuses with other things in the mind at the moment. In advertising the feeling of strain is most frequently occasioned by the difficulty encountered in reading printed matter. Legibility, on the one hand makes for relaxation, relaxation leads to a receptive attitude, and such an attitude gives permanence to the association presented. It also gives better assurance that the copy will actually be read.

Among the chief principles of typography which should be observed are the following, all of which are drawn from the psychology of reading and of eye movement:

1. The printed line should be neither too long nor too short. Three and a half inches is most favorable for ordinary printing. Larger type permits the use of a longer line.
2. Any considerable body of reading matter should be set in lower case (small letters) rather than in capitals. Most of our reading is done by the perception of "word forms" rather than the putting together of the separate letters of a word. Words set in capitals all have much the same general rectangular appearance, differing only in length, whereas each word in lower case has its own characteristic appearance. Words in capitals are therefore read less easily in spite of their apparently greater size.
3. Frequent changes in size or style of type are inadvisable, because each one requires a readjustment of the eye.
4. The printed lines should be of uniform length, and beginning and end should be in a uniform place. This enables the eye to move rhythmically back and forth along the printed matter.
5. Spacing should be appropriate to the divisions of the material and should indicate the unity of the whole. Letters should be closer together than words, words than lines, and lines than paragraphs. The space be-

- tween elements—paragraphs, for instance—should be less than the width of the elements themselves.
6. Care should be used to select a type that is perfectly legible. Roman, Scotch, Cheltenham, and Caslon are among the most legible types. Over-ornamented type is likely to distract.
 7. The background should be light enough to form a strong contrast with the blackness of the type.

In planning an advertising campaign the consideration of these laws of feeling tone and of fusion should be complete. That is, it should include consideration of the surroundings of the advertisement, whether these consist of other advertisements and reading matter, or as in the case of bill-boards, of trees, hills, garbage dumps and buildings.

The presence of loathsome features in adjacent advertisements may decidedly decrease the effectiveness of an association that is otherwise effectively presented. Similarly a billboard which by unwise selection of color makes an unsightly blot against the landscape, or which suffers from its proximity to distasteful features in the environment, may lose much of its expected effectiveness. These fusions, it is important to note, need not be clearly conscious to the mind of the observer. They may nevertheless strongly affect his inclinations and attitudes.

PROBLEMS

1. Find ten commodity-names or trade-names that observe the "forward law" of association in their make up. Find ten that violate this law.
2. Find two examples in which the law of fusion enables the transfer of an agreeable feeling tone to the commodity or firm. Find two in which the transferred feeling tone is disagreeable or repugnant.
3. Find three advertisements in which the reading matter is hard to read, or can be read only with strain and effort. Examine these in the light of the principles of typography here suggested, to see if you can explain the illegibility of the printed matter. Make suggestions in each case, calculated to render the printed matter more easily readable.

CHAPTER XIII

MAKING ASSOCIATIONS DYNAMIC

Laws of Suggestion.—The fourth and final duty of an advertisement is to influence conduct. In other words, the associations should be made dynamic. Observance of the laws that help to establish associations permanently in the mind naturally tends also to give them a certain amount of dynamic force that will prompt the reader to act upon them.

This does not always mean that they will immediately or ultimately alter his behavior. I may repeat the words "precipice-jump" until the sight of the one word always calls up the other, and yet when I come to the precipice I may obstinately refuse to jump from it. But if the association were "precipice-shout" I should probably find it more or less effective. The first association does not become dynamic because it runs counter to certain other strongly intrenched tendencies and impulses. The second is more dynamic because it falls in line with a general tendency which I already have.

In the same way the association of need and commodity which is established by the advertisement is naturally more dynamic in some cases than in others.

Various obstacles may stand in the way: the lack of means, the desire to economize, fear, or any one of the other instincts or emotions. However, it is usually possible to develop some tendency to act, even though the action itself may be postponed. To accomplish even this requires an observance of certain laws of suggestion, as well as the laws previously stated.

Nature of the Appeal.—First, it is necessary to choose the method of appeal that is best suited to the article advertised and the response required. Short-circuit appeals will obvi-



Don't plan a house without Plate Glass in the windows

IT MAY be a house of vain regrets if you do. Plate Glass is so much more beautiful—you will always wish you had used Plate Glass in the windows.

The difference in cost is surprisingly small, considering the total cost of the house. Its cost is more than offset by the increased value of the house. A house glazed with Plate Glass is much easier to rent or sell. A home glazed with Plate Glass returns a fortune in satisfaction.

The beauty of Plate Glass is immediately apparent. It is one of the most noticeable features of the house. Viewed from the outside, it gives back rich reflections of light and shadow. From the inside it is like looking through the open air—the eye does not see the glass itself. Plate Glass gives an absolutely clear view without distortion. A view through Plate Glass is pleasantly restful to the eye.

See that Plate Glass is written into the specifications.

PLATE GLASS MANUFACTURERS of AMERICA



THE DIRECT COMMAND

ously be ineffective where the commodity involves a large expenditure and the need is strictly utilitarian. The purchase will certainly not be made except after deliberation and a close comparison of competing articles. Thus, an automobile tire will require reason-why or long-circuit copy to establish a dynamic association, whereas a complexion cream or a chewing gum may be sold through a direct appeal to the feelings.

The kind of response that is required must also be taken into consideration. The act of writing a letter and mailing it cannot be so easily induced as the act of stopping at a news-stand and exchanging 5 cents for a package of mint tablets, or the act of naming a brand in ordering a commodity that is a regular item in the grocery list. In many cases the only act required is that of willing acceptance when the dealer delivers a brand which has not been specifically named. "Consumer acceptance" is more easily secured than "consumer demand." In general, it may be said that the more difficult is the act of response, the more complete should be the appeal, and the nearer to the long-circuit type.

The Direct Command.—It is a human tendency to obey a command, provided there are no inhibitions or obstacles to obedience. Hence the association should be presented vigorously and forcefully, provided it is in line with pre-established habits and tendencies. The command need not be in the form of an imperative, "Buy it by the box," but it should have a form that is compelling. The following headlines for a cigar advertisement will illustrate the difference between a forceful and a weak direct suggestion:

Forceful—

I WANT YOU TO CHOOSE BETWEEN THESE TWO SHAPES

Weak—

HERE ARE TWO FAVORITES—TAKE YOUR CHOICE

It should be noted that in the above case the reader is not asked to buy anything. He is merely asked to formulate his



Inbred character



Nettleton

Gentlemen's Fine Shoes, Exclusively, Since 1879



A. E. NETTLETON COMPANY, SYRACUSE, N. Y.



INDIRECT SUGGESTION

preference for one *shape* of cigar or the other. This involves no sacrifice on his part, and is in line with his established tendency. The point is important, for where a direct command violates established tendencies it usually savors of arrogance and defeats its own purpose.

For this reason the indirect suggestion is often preferable, particularly where it can be made to appear the reader's own. A variation of this method is to have the suggestion come from one of the reader's own class—a workman, for example. The success of advertisements represented as the direct speech of a man is largely attributed to the use of this method.

Positive and Negative.—It is more effective to suggest the desired response than to argue against a response that is not desired. Thus it is more effective to say to Bridget, "Put the potato peelings in the garbage pail," than it is to say, "Do not put the peelings in the sink." The positive association is "peelings—pail." The negative association, "peelings—sink," tends to defeat its own purpose. The reader of advertisements should see "Drink Postum," rather than "Do not drink coffee." Similarly the use of advertising space simply to warn against substitutes is far less efficient than to use the same amount in establishing positive associations regarding the commodity to be sold.

Prestige Suggestion.—The dynamic force of a suggestion varies directly with the prestige of the source. The more we revere a speaker or writer, the more easily he can lead us to accept his suggestions regardless of the reasons which support them. The mere weight of authority, the reputation for honesty and service, the past success of the firm, etc., are often found to be as effective as logical arguments in influencing buying response.

The prestige of the source is utilized in many forms of advertising. Among the most important are:

1. Prestige of Space—Building the largest or tallest building, using the largest electric sign, or using the largest possible amount of space in a publication, are examples of this kind of attempt to gain prestige.

2. Prestige of Past Success—Statements of the length of time the firm has been in business, the amount of capital invested, the volume of production, the rate of growth, and the like, are often relied upon to reenforce the suggestions of advertising and increase their dynamic force.

3. Prestige of Patronage—Royal warrant or appointment, adoption for government use, recommendation of famous persons, and the like, seek to influence the reader to “go and do likewise.” Similar in purpose are the implied endorsements of typical people of wealth or social standing who are represented as using the clothing, cigarettes, or other commodity advertised.

4. Borrowed Prestige—The product may be given the name of a person or institution of established reputation. Thus the “Yale” jack-knife or the “Yale” motor-boat gain prestige from the reputation of the Yale football team and Yale locks. “Parfum Mary Garden” borrows some of the prestige of the great operatic star.

Simplifying Response.—As has already been pointed out, the dynamic force of a suggestion may be partly or wholly neutralized by internal resistance. The easier the action suggested, the more effective will be the suggestion. Hence it is wise to simplify the response required.

Where a direct response in the form of an inquiry is desired it is well to provide a coupon, or other method of replying. This coupon should be so shaped and placed that it can be easily torn from the page and filled out. Directions for securing the goods from a dealer often serve to clear up uncertainty. The pronunciation of a brand name may be spelled out, to obviate the embarrassment likely to be felt by many in specifying a product of doubtful pronunciation.

As the task of establishing a new buying habit or diverting the direction of an old one always meets resistance, it is some-



Josef Hofmann

THE PUPIL OF RUBINSTEIN

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

AS surely as his beloved master Rubinstein was enchanted by the Steinway tone, as surely as Paderewski and Rachmaninoff became its devotees, so surely Josef Hofmann chose the Steinway as the perfect medium to voice his art. . . . Unswerving fidelity to the ideal of its creator has made Steinway the continual leader in the development of piano manufacture. Each of Henry Steinway's descendants has contributed his own particular genius and ability to the perfection of Steinway craftsmanship. The

modern Steinway, played by Friedman, Levitzki and Cortot, is the finest Steinway of all time. . . . This devotion to perfection likewise has made possible the Steinway of the home. In the smaller grand or upright, suitable for the modest abode, the Steinway tone lives in all its glory and nobility. Once you have heard or played a Steinway there can be no question of your choice. It will be your piano, just as it is the piano of the masters, Steinway—Instrument of the Immortals.

There is a Steinway dealer in your community or near you through whom you may purchase a new Steinway piano with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Prices: Upright, \$875 and up; Grand, \$1425 and up; plus freight

STEINWAY & SONS, Steinway Hall, 109 East Fourteenth Street, New York City

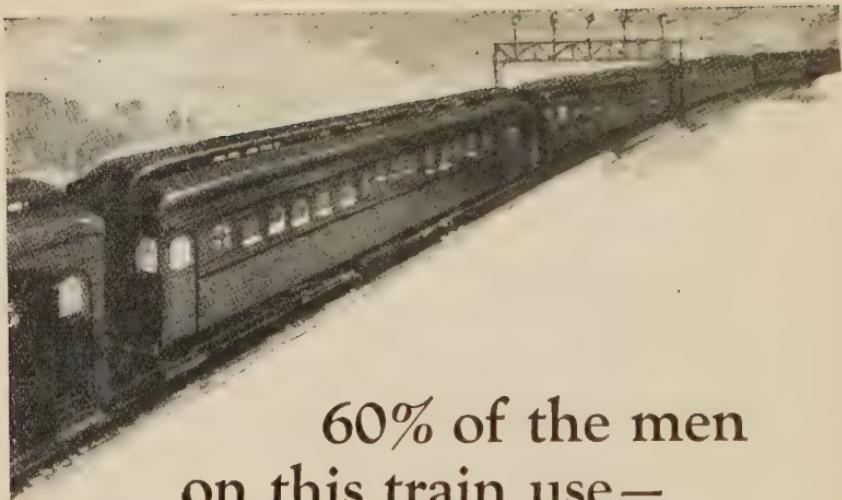
PRESTIGE OF PATRONAGE

times possible to introduce a counterbalancing force in the shape of inducements. These vary from the bargain "leaders" of the department store to the souvenirs with soap or breakfast food. These are offered admittedly or impliedly to "introduce" the product. Care must be taken that the inducement is not such as to cause suspicion of the merit of the article or endanger the prestige of the advertiser. To allow this would be to decrease the dynamic force of the association instead of increasing it.

Repetition.—Repetition of associations tends to establish them and also to make them dynamic, provided there is variety in the appeal. Pure mechanical repetition of an unvaried appeal accomplishes little. A nail in my shoe soon ceases to annoy if it prods only gently and always at the same point. The rims of my spectacles soon cease to be seen or felt, so long as they keep their accustomed position. Similarly an advertisement that remains always the same blends with my surroundings and becomes, for all practical purposes, invisible. The weakness of the old business card, "John Jones, Boots and Shoes" in the newspaper, was due almost as much to its monotony as to its intrinsic weakness of appeal.

On the other hand, a series of advertisements appealing now to this instinct, now to that, but always in the interest of the same commodity, jogs me into an alert appreciation of its presence. Unity in variety is a law of effective suggestion. Repetition accompanied by sufficient change to lend interest and by sufficient uniformity to have a constant meaning will make itself felt sooner or later in the buying action of those to whom the campaign is directed. The *first law of repetition* is therefore that repetition with variation is more effective than mere duplication.

The *second law of repetition* that may be suggested has to do with the rate at which its cumulative effect appears. We have already seen that in the case of size the impressiveness



60% of the men
on this train use—
MENNEN Shaving Cream

Count the Mennen users in the wash-rooms of fast trains. They're men who want, *and get*, the best.

They use Mennen Shaving Cream for the same reason they travel on limiteds —maximum comfort and a great saving in time.

Mennen dermutation (absolute beard-softening) has revolutionized shaving. Have you tried it?

Jim Henry
(Mennen Salesman)

PRESTIGE OF SUCCESS AND OF EXAMPLE

of the space increases approximately as the square root of its cost, if other things are constant. In the case of repetition there is instead, according to the results of experiment, a cube root law. The influence of repetition, as shown by the impression produced, tends to increase according to the cube root of the number of appearances.

These two laws may be usefully compared, as they have been in a series of studies by Strong and others. The following table gives the experimental findings, when the value of magnitude is compared with that of repetition. In the table the impressiveness value experimentally found for a quarter-page advertisement appearing once is taken as the unit, or 100. All other values are then stated in terms of this base of comparison.

Number of Appearances	Quarter Page	Half Page	Full Page
1	100	135	212
2	129	182	271
4	176	229	353

Going down any of these columns we see that for all sizes of space the effect of repetition increases according to something like a cube root law. Across the table the results show the increase in impressiveness for size, with a given number of appearances, to follow the square root law.

Important suggestions are afforded by this table, which may be usefully applied to the planning of the campaign and the distribution of space. Thus for a campaign seeking for immediate returns rather than permanent educational effect, four quarter pages, in four different media with little overlapping of circulation, should give a value of 400 as compared with a value of only 212 from the full page inserted once in a given medium. On the other hand, if a strong and lasting impression, that is, a permanent educational effect, is desired, the full page appearing once has a value of 212 as compared

with only 176 from four appearances of a quarter page in the same medium.

Leadership of Advertised Brands.—Since one of the motives of advertising is the establishment of the mental dominance of certain brands or names, a study of the association tendencies of the public serves in turn to reveal the degree to which this dominance has been secured. An analysis of such associations assists in the discovery of the influences responsible for the leadership of advertised brands. The first name or brand which a consumer associates with a given general commodity name reveals the dominance of this name in his thought and speech. In the long run this first associated product is likely to be one favorably regarded, and at least "the first association has to be displaced from the consumer's mind before he can consider the purchase of a competing brand." Hotchkiss and Franken, in a recent book "The Leadership of Advertised Brands," published for the Associated Advertising Clubs of the World, have made such a study, and have also presented chapters on the advertising history of leading names, which may be consulted with interest by the technical student of advertising.

PROBLEMS

1. For each of the laws of suggestion, find among current advertisements an example which either clearly observes or definitely violates the law.
2. Assuming the relative values of Magnitude and Repetition given in the text, suppose that a Long Island truck farmer wishes to sell fresh strawberries direct to consumer, using weekly newspapers for his advertising. Four equally good papers are available, each covering different territory. A full page of space in any one of them costs \$100, smaller space in proportion. How can the farmer most profitably spend \$100 in advertising in a given week? Show in detail the basis of your conclusions.
3. A manufacturing city, advertising to attract new enterprises, selects a nationally circulated magazine as its medium. Suppose space to cost \$5,000 a page, smaller space in proportion, for a single inser-

tion. If the city is to spend \$5,000 in this way, would it profit most by a single full-page insertion, or by half-page insertions on two occasions, or by quarter-page insertions in four successive issues? Why?

4. For each of the following commodities, write down the first brand or trade-name or firm that comes to your mind in connection with it. Now read the commodities, one at a time, to another person, and ask him to respond to each by naming the first brand, trade-name or firm that comes to his mind for each.

Study the two sets of replies, and consider what they suggest concerning the influence of advertising on the mental dominance of brands or names:

- | | |
|----------------|-------------------|
| 1. Bacon | 11. Collars |
| 2. Beans | 12. Gloves |
| 3. Butter | 13. Tobacco |
| 4. Candy | 14. Cigarettes |
| 5. Chewing Gum | 15. Ink |
| 6. Flour | 16. Razors |
| 7. Soup | 17. Insurance |
| 8. Rice | 18. Tires |
| 9. Soap | 19. Fountain Pens |
| 10. Talcum | 20. Neck-ties |

CHAPTER XIV

TESTING THE RELATIVE VALUE OF ADVERTISING APPEALS

Scientific Laboratory Methods.—The value of the scientific study of human nature for the problems of advertising has in recent years been given general recognition. Not only have advertisers come to pay careful attention to proved laws; they have also undertaken researches to discover new facts and principles that might aid them to decrease waste effort. Clubs and associations have supported investigations conducted for the benefit of all, and individual concerns have in many instances retained the services of consulting psychologists.

Through the use of laboratory methods it is often possible to determine in advance of a campaign many of the most important factors that enter into it. Among the great number of practical problems that have been investigated in particular cases, the following may be cited as typical:

Measurement of the "pulling power" of advertisements; tests of the attention and memory value of trade-names, slogans, and packages; studies of the appropriateness and "atmosphere" of designs, containers, illustrations, and "characters"; measures of the legibility and invitingness of different arrangements and amounts of printed matter; test of the effectiveness of various uses of white space; determination of the permanence of impression produced by size of space as compared with frequency of insertion; tests of the actual confusion existing in the minds of consumers between alleged infringing trade-names, trade-marks, wrappers, etc.; measurement of the relative interest and persuasiveness of different

sales points and qualities of commodities; studies of the influence of different colors and textures of paper on the effectiveness and legibility of printing; analysis of the correctness and conclusiveness of statistical field investigations.

The detailed character of problems that have been studied in this way cannot be rehearsed here, partly for lack of space and partly because the results are as yet in many instances the exclusive property of the concerns responsible for their accumulation. Three specific cases may, however, be given in order to illustrate the practical application of the laboratory technique in advertising.

Many studies have been made of the relative "pulling power" of advertisements that have been or are about to be used. The task of tracing returns from single advertisements by the traditional methods of keying is in many cases an impossible one (as in general publicity advertising). In other cases this method is laborious and full of sources of error, while it always necessitates planning the campaign carefully beforehand, if the returns are to be reliable. In strict mail-order business alone is the task relatively easy.

The Pulling Power of Advertisements.—Nevertheless it is universally realized that even slight differences in the content, appearance, arrangement, style, etc., of various pieces of copy may make enormous differences in their relative "pulling power." One of the most useful discoveries has been that, by proper study and analysis in the psychological laboratory, the relative "pulling power" of advertisements can be accurately measured *beforehand*. The validity of these measurements has been time and time again attested by their close agreement and with actual returns from the various advertisements, in cases where reliable keying has been possible.

The following table, for example, gives a series of advertisements (indicated by letters) with their relative values as measured in the laboratory and their relative results as in-

dicated by the number of inquiries brought by each piece of copy when run in two magazines. The first column gives the 15 advertisements (all of the same article but differing from each other in a great many ways). The second and third columns give the order of superiority of these advertisements for men and women. No. 1 is the best, No. 2 is next best, and so on, No. 15 meaning that the advertisement with that grade was the poorest of the series. The fourth column gives the relative order of merit when the men and women readers are considered together. The fifth column gives the actual number of inquiries produced by each advertisement, through its appearance in two standard magazines, once.

Key to the Advertise-ment	Positions for Men	Positions for Women	Final Average Positions	Produced Actual Inquiries
B	3	4	1	258
A	4	3	2	155
H	1	7	3	41
R	7	2	4	60
K	6	6	5	93
Y	5	8	6	33
Z	2	11	7	30
W	13	1	8	44
J	8	9	9	37
D	12	5	10	15
C	9	12	11	9
G	11	13	12	1
F	14	10	13	7
O	15	14	14	8
E	10	15	15	5

The following table presents the results of another experiment of this sort, in which the series contained only five advertisements. The first column indicates the advertisement, the second gives the relative per cent values as determined by experiment, the third gives the number of replies from each advertisement in one magazine, the fourth column the number of inquiries from the same advertisement in another magazine, and the last the total replies from each advertisement.

MEASURING PULLING POWER BEFOREHAND

Key to the Advertise- ment	Relative Values by Experiment, Per Cent	Replies from One Medium	Replies from 2nd Medium	Total Replies
A	27	68	16	84
B	29	68	20	88
C	31	80	25	105
D	32	83	32	115
E	33	94	44	138

Examination of the tables shows that there is almost absolute agreement between the results of the experiments and the actual returns. If the experiment had been performed at an early enough time, it would have been possible to eliminate the less effective advertisements from the campaign, and to substitute for them more effective ones, based on the principles illustrated in the superior pieces of copy; for the laboratory study not only measures the relative value of the different appeals but also analyzes the reasons for these differences.

There are now on record a score of such studies, and in no case has the laboratory study failed to reveal, beforehand, and as the result of only two or three days of work, the actual facts as disclosed by the results of the campaign. Keying copy in the old-fashioned way is not only difficult but wasteful and usually useless. The results are not known until the campaign is over and the money spent (frequently at the rate of \$5,000 or more a page, for a single appearance). The poor appeals cost as much as the good ones, in spite of the difference in the returns.

Experimental Analysis of a Successful Campaign.—The advertising campaign of a particular commodity had extended over a period of two years, in national periodicals only. The campaign as a whole had brought gratifying results, but there were indications that among the various pieces of copy, with their varying form, content, and appeal, some pieces were

superior to others. Copy-writer, typographer, illustrator, and layout man had in each instance made what seemed to each his best effort, although, since no general principle of appeal had been formulated, each was compelled to rely on his individual taste and personal bias—on what is sometimes dignified by the term, “inspiration.” Throughout the campaign the space occupied and the media used remained constant, and the commodity was not one on the sale of which such variables as weather or time of year had any marked influence. Nevertheless it was felt that the “inspirations” were by no means equally effective, and in planning the further marketing of the commodity it was desired to make a more perfect campaign by discarding the ineffective types of appeal. Analysis by the printer, the illustrator, the layout man, the copy-writer, and the field investigator proved of no avail. Although each was a specialist in his own field, no one of them could formulate a principle of effective appeal to be followed in the next campaign, and so the materials were taken to the laboratory.

Tests of “pulling power,” in the manner suggested in the preceding section, made it possible to arrange representative specimens of the advertising in a graded series. At one extreme were the specimens with high pulling power, and the series then tapered off in effectiveness, through good, medium, and poor, down to the very poor appeals. With this experimental series in view it was then possible, by tracing single factors up or down the series, to deduce certain clear-cut principles of effective appeal.

THE ILLUSTRATIONS.—Considering the illustrations first, the following observations were made. At the poor end of the series a single individual was portrayed, using the commodity in a solitary and independent way. Proceeding up toward the good end of the series the number of people increased uniformly, from the solitary individual at the lower end, to two, three, four, and, in the most effective appeals, to five or six



Smooth, well-kept hair— *the universal rule today*

THE secret of the new, smooth appearance of the hair of well-dressed men today—what is it?

Not just combing and brushing. And not slicking it down with water.

Stacomb is its name—a light, velvety, invisible cream, not sticky or gummy. In jars and tubes at all drug and department stores

Stacomb

REG. U.S. PAT. OFF.

*Free
offer*

Standard Laboratories, Inc., Dept. A-44
113 W 18th St., New York City

Please send me, *free of charge*, a generous sample tube of Stacomb.

Name _____

Address _____

A TYPICAL INADEQUATE COUPON

people, engaged in some social situation, their social intercourse being facilitated by the use of the commodity in question. At the lower end of the series the cuts were sharp, clearly defined, with strong contrasts and hard, distinct outlines. Going up the series the illustrations became softer and less distinct, the contrasts less sharp, the outlines less defined, until at the upper extreme the whole effect was subdued, the contours indefinite and vague, and the transitions subtle and gradual, giving a dreamlike, visionary, or twilight effect.

THE TEXT.—Considering the text, at the lower end the copy dealt chiefly with the construction of the commodity, its history, mechanism, and mode of operation. The appeal of the text was argumentative and logical. Going up the series the argumentative and structural or engineering contents were seen to be less and less prominent. The text at the upper end of the series described the effects, rather than the mode of producing them, appealed strongly and specifically to particular human instincts and emotions, three in number, without calling them by name or directing attention to them in any pedantic way. At the bottom of the series the strictly marketing part of the copy occupied considerable space, whereas the higher up the series one went the more the marketing details fell away, leaving more and more space for the human-nature appeal and the suggestive, wish-provoking account of effects produced.

CONCLUSIONS ARRIVED AT.—Various other factors of definite importance were thus determined through analyzing the series, some of them increasing in prominence toward the good end and others toward the poor end. It was possible, as a result of the laboratory tests and the psychological analysis, to give specific principles for the formulation of the new campaign. It was clear that the effective appeal for this commodity should have the following characteristics:

1. It should not stress the mechanical and structural character of the commodity but should rather portray the desirable effects occasioned by its use.
2. It should not represent the commodity in the hands of a solitary individual, but should rather portray its use in some social situation, rendering more perfect and interesting the social activities of the group.
3. It should not proceed in terms of deliberate and didactic argument, but by presenting a specific appeal to one or other of three definite, common instincts or emotions, without calling them by name or directing conscious attention to them.
4. It should be illustrated by relevant cuts, with characteristic tendencies, especially avoiding sharpness of contrast, distinctness of outline, and clearness of composition, tending always toward softness, vagueness, and dreamy indistinctness.
5. Considerably more space should be given to the human-nature appeal than to the more strictly marketing information.

Later investigation and the use of special methods of keying the returns indicated that the experimental laboratory order of effectiveness agreed almost perfectly with the actual returns. The correlation between the laboratory measurements and the business results was 92 per cent. This is but one of many illustrations of the practical value of the technical laboratory analysis of the elements making up the advertising campaign.

Laboratory Study of Single Structural Items.—In the foregoing examples we have illustrated the application of scientific methods in the one case to the pulling power of single advertisements, and in the other, to the analysis of the effective and ineffective features of an entire campaign. A final example may be given of the use of research methods, in this case to

the study of the effectiveness of a single structural detail of an advertisement—the return coupon.

Poffenberger conducted an investigation of the memory value of advertisements with and without coupons in order to determine the impressiveness of the coupon itself. Only 20 per cent of the people who were able to remember the advertisements, in this experiment, were able to recall whether or not they had coupons. The inadequacy of the coupon in the form in which it is now used was thus indicated. "By giving it some of the attention power devoted to the rest of the advertisement, it might be made to register more nearly the value of the advertisement or of the medium in which it is placed." This is a very significant result, inasmuch as the return of coupons is in many cases relied on as a measure of the effectiveness of the advertising, and it is clear that this practice is far from reliable.

Furthermore, measurements were made of 110 signatures chosen at random, and of the size of 435 coupons from full or half pages in the leading magazines. Both in height and in length of the space provided for the writing of the signature, the coupons were woefully inadequate. Neither in full-page nor half-page advertisements, nor in large-size or standard-size pages, were the coupons large enough to contain the average signature, to say nothing of the address. The investigator concludes, "Adults have their writing habits firmly established, so much so that writing a signature or an address is quite automatic. Interference with the smooth flow of the automatic responses when once begun arouses resistance and an unpleasant feeling tone. Now it is just this unpleasant feeling tone which the advertiser tries in so many other ways to avoid, e.g., by the use of beautiful illustrations, beautiful color combinations, graceful border treatments, appropriate type faces, etc. The coupon, if it is to be relied upon or used at all, should certainly not be permitted to defeat its own purpose or the purpose of the whole advertisement by allotting too little space to it."

In such a fashion the systematic or laboratory investigation may be used in many ways to check up and improve upon traditional and conventional usages, to study the effective use of any of the many detailed structural elements. Such studies may often be conducted by the research department of an agency, along with other types of research, such as consumer studies, market investigations, statistical analyses, and other necessary inquiries which characterise the modern scientific methods of business.

Summary of Psychological Factors.—By way of bringing together in a summary fashion the special psychological features which relate to advertising, the following outline will serve to remind the reader of the points already discussed, and also to suggest to the student of advertising problems various other points at which his psychological information may be put to good use.

I—Apply the psychological attitude

1. In the analysis of the tasks and the basis in human nature of the various contemplated sales appeals.
2. In the analysis of the particular functions which a given advertisement is to accomplish.
3. In the analysis of the types and varieties of advertisements and of publicity devices.
4. In the analysis of the returns and results of former campaigns.

II—Apply knowledge of psychological laws

1. To the appropriate selection of media and types of appeal.
2. In the adjustment of the campaign to its purpose, to its audience, and to the commodity to be sold.
3. In executing and constructing the appeal, use the laws of attention, perception, interest, memory, association, feeling, emotion, suggestion, choice and action.
4. To the arrangement, design, display, ornament and lay-

out of the advertisement, in which connection the laws of feeling and the principle of æsthetics are important.

5. To the selection and setting up of type in the preparation of reading matter and headlines, where the laws of reading and of perception cannot be ignored with safety.

III—Apply psychological techniques, in investigation, such as

1. The Recognition Method, the Tachistoscope, etc.—In the measurement of attention value, of legibility, and of the span of apprehension for printed materials.
2. The Methods of Impression—In determining the effectiveness of colors, design, arrangement of advertisement, the atmosphere of packages, names, illustrations, slogans.
3. The Method of Re'ative Position—In the measurement, before actual use, of the persuasiveness of appeals, reader reactions to copy, consumer preferences for slogans, names, illustrations, qualities of commodities, the confusingness of trade-names and trade-marks.
4. Statistical Technique of mental and social measurement in field investigation, analysis of circulation, comparison of purchasing power and of media, and in the derivation of convenient scales and tables of measurement.
5. Personal Questionnaires and Interviews—In the investigation of numerous problems of marketing and sales practice, giving special attention to the mental fallacies, the personal difficulties and the social errors that arise in the securing and interpretation of such data.
6. The Genetic Method—In studying the history of advertising, the evolution of special methods and devices, historical changes in advertising practice and standards.
7. The Association Methods—In studying the mental

dominance of names, brands and trade-marks, degrees of competition, the impressiveness of advertising campaigns, and the relations between knowledge of the product and the tendency to use it.

PROBLEMS

1. If there is a university psychological laboratory in your neighborhood it will be profitable to pay it a visit and to be shown such apparatus as might be used in the study of advertising problems or such researches in the psychology of advertising as may be under way in that laboratory.

2. A class experiment employing one or more of the standard psychological methods may profitably be organized. This may be done in connection with some campaign plan or analysis that is being done in connection with other chapters. Suggested problems are:

- A. Men and women as purchasers in your neighborhood.
- B. The selection of a trade-name for some commodity.
- C. The choice of a package from a set submitted.
- D. The relative pulling power of a set of advertisements.
- E. The memory value of slogans.
- F. Preferences for color combinations and harmonies.

CHAPTER XV

THE NATURE AND PURPOSE OF ADVERTISING COPY

Place of Copy in Advertising.—To the average person the term "Advertising" means one or more of the advertisements that greet him in his newspapers and magazines, that peer down at him from the roofs of cars, or loom up on bill-boards or in dealers' windows. He is unaware of the vast amount of research work and planning that lies behind every good advertisement. To him it is a picture or a page of reading matter or both. So far as he judges it at all, his opinion is based on its attractiveness or interest, or the credibility or value of the message it conveys.

To the advertising man, on the other hand, the advertisement is only the machine that applies the force of advertising. It is the concrete embodiment of plans that have occupied weeks and months of concentrated study and thought. Some advertising men, indeed, regard the advertisement itself as a mere detail of execution that can be entrusted to subordinates and technical assistants who are reasonably skilled in the arts of expressing ideas by words and by graphic symbols.

In recent years the conviction has been growing that the creation of an advertisement is more than a mere technical process. Where results can be traced, great differences are found in the productiveness of different advertisements in the same campaign, even though they all carry out the same plans and contain practically the same message. Where results are not traceable, psychological tests of relative effectiveness often show considerable variations. Hence it has become apparent that no matter how carefully a campaign is planned, a great deal depends upon the execution of the individual advertise-

ment, and the art of copy-writing is being made the subject of careful study.

What is Copy.—The term “Advertising Copy” is sometimes used to include everything that goes into the advertisement—not only words, but pictures, type, and ornament. For convenience, however, the term “Copy” is used in this book to mean the message in words.

The copy-writer, however, should not be considered as a mere word-smith who dresses up some one else's ideas in respectable English. He ought to be very intimately associated with the planning of the entire campaign and at least partly responsible for the substance of the message as well as its style. He ought to be enough of a practical psychologist to know what methods of appeal will be effective with his audience and what methods should be avoided. He ought to be able to visualize the physical appearance of the advertisement and make a rough sketch or “layout” of it. In short, he should not only be an expert writer but should know something of marketing and psychology and art as well.

This is, to be sure, a large order. The difficulty of filling it completely explains why the really great copy-writers are comparatively few in number and why some of these few are now the heads of large agencies. It is probable that in the future, more and more advertising executives will come from the ranks of copy-writers. Even now a man who cannot write good copy himself is hardly to be considered as ideally equipped for the planning and administration of an advertising campaign.

Action and Good-Will Advertisements.—In order to view advertising copy in its proper perspective, we may profitably consider here its relation to the other elements in advertising. First of all, its substance depends upon the purposes of the campaign. Some of these purposes have already been described. When the purposes have been determined, the copy-writer should consider how much of the task can and should be ac-

complished by the individual advertisement. This depends partly, of course, upon the amount of space and frequency of appearance, and upon the collateral advertising of other forms being used, together with the amount of personal sales work that is being done or will be done by the manufacturer's representatives and by dealers.

For convenience of copy analysis, advertisements may be grouped in two classes: *action* advertisements and *good-will* advertisements. In the former the object of selling goods is paramount. The reader is expected to respond immediately. The mail-order advertisement which attempts to do all the work of the sales process is the extreme example of the action advertisement. Many other advertisements belong in this class, such as the bargain advertisements of retail stores, and the special sales and limited discount offers of manufacturers. All advertisements that end with a coupon for reply—whether this reply is to be an order or a request for a booklet or further information—are obviously action advertisements.

Good-will advertisements, on the other hand, do not call for an immediate response. They simply try to give such information and suggestions as may educate the prospective consumer and cultivate in him a friendly feeling. His good-will provides a receptive attitude toward further sales efforts, which may be made by other advertisements or by some other means.

Good-will is sometimes considered as action deferred. To a large extent this is true, but some advertising has as one of its most valuable effects, the maintenance of good-will on the part of those who are already users of the product, chiefly by adding to the service and satisfaction they derive from it. In some advertisements, especially those called institutional, it is not easy to detect the slightest indication that the advertiser expects any sort of response, either immediately or in the future. It may safely be assumed, however, that those who pay for advertising space expect that the message it contains will somehow lead those who read it and heed it to act in some manner.

that profits the advertiser. Thus, when the insurance companies use space to give suggestions for maintaining health, they may ultimately benefit not only by "keeping their name before the public" but also by reducing mortality and increasing the length of the average term of premium payments.

Many advertisements cannot readily be classified as either action or good-will. They combine the characteristics of both. They try to get action from some readers and build good-will with the remainder. Nearly all of them, however, have one or the other purpose uppermost, since it is impossible to secure the maximum of direct replies and the maximum of good-will by the same kind of advertisement. One must be sacrificed to some extent for the sake of the other.

According to the amount and kind of work to be done by the copy, individual advertisements (other than complete mail-order advertisements) may be classified as *pioneering*, *competitive*, *institutional* and *reminder*. These are not exact and clearly defined classifications, but they are useful for purposes of analysis.

Pioneering Copy.—Pioneering or "missionary" advertisements aim to introduce a new article, or introduce an old article to a new group of buyers, or inform present buyers of new uses. Such advertisements are sometimes spoken of as educational. They do ordinarily give more information than most other kinds of advertisements, but all copy is in some degree educational. The pioneering advertisement has the difficult educational task of demonstrating to the reader some need he has—but possibly has not recognized—and of explaining how the article offered will fill this need.

Competitive Copy.—Competitive advertisements take for granted a certain amount of interest in the type of article offered and lay chief stress on the distinctive merits of the particular brand. Such advertisements are most obviously suitable for classes of articles that are bought habitually by a good percentage of the public; the advertiser's aim is to get them to ask



When *minutes* mean *life*— and motors mean minutes

"I REMEMBER a call," says Fire Chief John Kenlon of New York City, "on a bitter night in winter.

"We got the apparatus out. The motor trucks swung through snow which was almost impassable for horses.

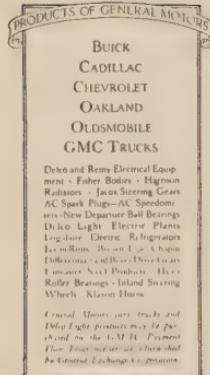
"We found a house in flames. A little girl's face showed in a third story window. It was the work of only a minute to run up a ladder and save that little life.

"But a minute later would have been too late.

"The horse is man's noblest friend, and every fireman loved him. But the motor not only reaches outlying districts more quickly; it makes possible the prompt mobilization of the fire-fighting equipment of a city at a point of serious danger."

In the United States and Canada, there are 58,000 firemen and 120,000 policemen. They expect no monuments; they acquire no fortunes; yet without their vigilant watch no household could lie down to untroubled sleep.

It is a matter of sincere pride to General Motors that the automobile is so essential a factor in the service of these heroic men. It has reduced miles to minutes; and minutes, with them, mean life.



For a copy of this advertisement, write to:
Marketing and Advertising Dept.,
General Motors Corporation, Detroit.

© G.M.C. 1926

GENERAL

INSTITUTIONAL COPY OF EDUCATIONAL
This campaign won one of the Harvard Advertising



MOTORS

TIONAL AND LITERARY VALUE

Awards for high excellence in planning and execution.

for his brand by name or accept it more willingly when it is suggested by the dealer. It often happens, however, that even in highly competitive fields the present users constitute only a small percentage of the possible buyers and additional markets may be developed by the use of pioneering copy. In some industries this pioneering work is undertaken by an association of manufacturers while the individual members continue to use competitive copy. In other fields a leading manufacturer may boldly use pioneering copy, confident that his sales organization is strong enough to get his proportionate share of the new business that is thus developed.

Institutional Copy.—Institutional advertisements aim to build faith in the men and the house behind a product. Sometimes the object is to lend such prestige to the brand that it will be relieved of the dangers of price competition. More commonly the purpose is to establish good-will as a basis for selling a large family of articles bearing the same name or trade-mark. The manufacturer of many different articles—in some cases including several hundred items that are not in the same buying classifications—often finds that institutional advertising is the most economical kind that he can use. Institutional advertisements, of course, are less direct in their sales methods than either pioneering or competitive advertisements. Frequently they work entirely by indirection. As the results are not easily traceable, many advertising experts are skeptical of the value of institutional advertising. There seems no doubt, however, that properly written it may be extremely effective.

Reminder Copy.—Reminder advertising tries to reenforce in the minds of buyers the impression they have already received through other advertising or sales efforts. It may also try to stimulate actual buying. Although it is sometimes used in magazines or newspapers, it is generally more suitable for posters and outdoor bulletins, car cards, window displays, and other forms of advertising that are seen only briefly and are

close to the act of buying. Rarely does an advertiser depend on reminder advertising exclusively, unless his whole message can be compressed into a slogan. Even advertisers who consider that they are almost universally known by the present army of purchasers must realize that new recruits are continually being added by immigration and by the millions of young people who are arriving at maturity and becoming wage-earners. The task of educating these new consumers and assisting them to select purchases wisely is therefore a perennial task with the manufacturer and dealer.

Copy as Applied Psychology.—The relation of copy to psychology is close and constant. Copy-writing, in fact, is almost entirely a question of applied psychology, in that it is an attempt to influence the human mind by written and printed symbols. The copy-writer is not necessarily conscious of the scientific process while in the throes of composition. It is probable that if he views his task too analytically it will hamper him more than it will help. Nevertheless, he is a practicing psychologist and the measure of his success will depend in large degree upon observing sound principles of psychology. Some of these principles have already been discovered and are outlined in preceding chapters. Others are still the subject of study and experiment.

The copy-writer needs to consider his audience in a twofold capacity; first, as prospective buyers of his merchandise; second, as readers of his message. The two attitudes are not distinctly separated and in the psychology of personal salesmanship they are blended. Both are included in the steps of the sales process. In advertising, however, the medium of a communication is more tangible and also more likely to interpose barriers between the buyer and seller. Hence, the style as well as the substance of the appeal needs more careful study from the psychological viewpoint.

In the preceding chapters the substance of the appeal has

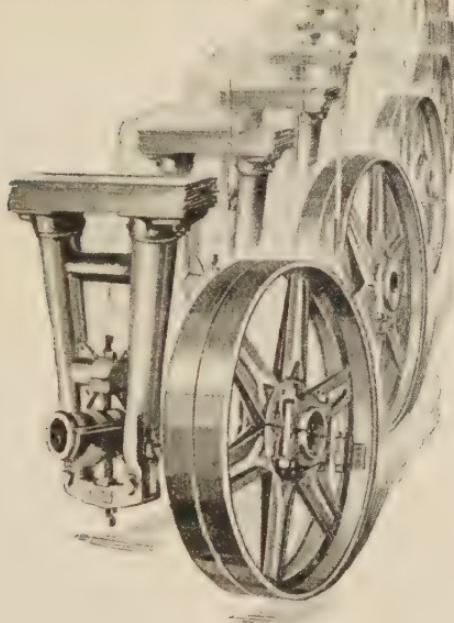
been dealt with in connection with the relative strength of various instincts and emotions and the like. It will probably be unnecessary to consider them in detail here. For practical purposes it is useful to divide copy into *reason-why* and *human interest*. The former appeals primarily to the intellect; the latter to the emotions. In practice the two forms of appeal are often combined, especially in so-called *rationalization* copy, where the actual choice may be determined by the emotions but needs to be justified in the buyer's mind by sound logical reasons.

The copy-writer's understanding of buying motives will help him in judging the form which appeals to these motives should take. In addition, he should understand the processes of gaining and holding the attention of readers, of establishing associations in their minds and making these associations dynamic. Many of the factors that help to secure attention, such as the size and position of the advertisement, the use of color, and the like, are considered in planning the campaign and are not strictly within the province of the copy-writer. He will find an understanding of them helpful, however. Some further application of psychological principles will become evident in the following chapters dealing with the actual writing of the message.

Relation of Copy to Display.—In the earlier days of advertising in periodicals the copy—or message in words—was called upon to do nearly all the work. Pictorial symbols, when used at all, were mainly for the purpose of adding distinctiveness, and drawing attention to the text. Illustrations are still used in this way, but often they carry part or all of the advertiser's story. Typography, too, is no longer merely the dress for the ideas; it sometimes conveys a part of the feeling.

In the present day advertising display demands as careful consideration as copy. The question of the relative importance of the two is frequently asked, but cannot be answered definitely. Any judgment of their relative importance has to be

TROOPS of TRANSMISSION



AS troops in action, overcoming resistance, carry objective after objective, so do pulleys and hangers, belts and shaft, bearings and couplings transmit power from engine to main line, through department after department, on down to the final objective—the machines that complete the last steps of production.

In power transmission there is resistance at every point, a resistance, however, that can be lessened to a noteworthy degree by using the right kind of pulleys and the right kind of hangers.

—pulleys that are light without sacrifice of strength, that are designed to grip the belt snugly and tight, that offer every practical advantage that has thus far been developed in the best of belt pulley design.

—hangers that are strong and rigid against vibration, made of tough steel which will not break, easy to adjust and everlastingly dependable and at the same time trim, neat, smooth in line and stalwart in appearance.

This description accurately fits American Steel Split Pulleys and American Pressed Steel Shaft Hangers.

Your request for more information will be answered promptly.

The American Pulley Company

Manufacturers of Steel Split Transmission Pulleys, Pressed Steel Shaft Hangers and Pressed Steel Shapes

4200 Wissahickon Avenue, Philadelphia

The names and addresses of "American" dealers are listed in MacRae's Blue Book

AMERICAN
PRESSED STEEL | STEEL SPLIT
HANGERS | PULLEYS
PATENTED PATENTED

COPY OF PSEUDO-LITERARY QUALITY, POORLY ADAPTED TO THE AUDIENCE.
NOT TIMELY IN 1925.

carefully qualified and admits of many exceptions. In reason-why advertisements copy is still the main vehicle of thought. It is necessarily so in mail-order advertising and other action advertisements. In some human interest advertisements, likewise, copy is of prime importance; but in many campaigns the display is a more vital factor and copy has a secondary place.

In the building of advertisements it is possible to begin with either copy or display. The best results, as a rule, are obtained when both are under one direction. The advertisement as a whole should be a unit, with all elements harmonizing and blending to establish the desired impression.

Advertising Copy Compared with Sales Letters.—The writing of copy is a form of English composition, but it differs in some respects from any other form. It will therefore be helpful to set down briefly an analysis of its peculiar characteristics and its relationship to other branches of English Composition.

Like letter-writing, advertising copy must be considered a utilitarian art. It may instruct or amuse, but these objects are only incidental to its chief purpose, which is to influence action. Like all forms of business English, particularly the sales letter, it must be written from the reader's viewpoint and adapted to the readers in substance, language, and tone.

There are, however, some important differences between advertising copy and the sales letter. First, advertising copy is public, not private. Adaptation to the particular group of readers addressed is desirable, but must not be made by methods that would offend or antagonize any part of the public that may see the advertisement. The expression "It's a damned good car" might be permissible in personal salesmanship or sales letters, but not in an advertisement. References to politics, religion, nationality, sex, and other questionable subjects cannot safely be introduced into general advertising copy.

In style, also, advertising copy must be more conservative

than the sales letter. In letters to plumbers or printers or lawyers, their technical lingo can safely be used. In letters to foreigners, their accustomed language can be used wholly or partly. These devices are not recommended in advertising copy, except in publications whose circulation is limited to the group addressed. When a well-known brand of tea used street-car cards written in Yiddish, many of their former customers resented it. In its zeal for adaptation to one group of prospects the company sacrificed its good-will with the remainder.

Second, advertising copy is less intimate and personal than the sales letter. It is broadcast to thousands of readers at once. It bears about the same relation to the sales letter that a public talk in a forum bears to a private talk in an office. This does not mean that a personal, conversational tone is undesirable in copy. On the contrary, many writers introduce as much of the personal element as possible, sometimes by using a pictured character—for example, a typical user—as a spokesman to tell the merits of the product. For all that, a public announcement in cold type in a publication of two million circulation can hardly have as much personal intimacy of style as a typewritten letter that goes to each individual prospect in an envelope bearing his name.

Along with this difference is the fact that advertising copy does not go to a carefully picked audience selected in advance. The sales letter, on the contrary, does go to a picked list of persons who are supposed to have a possible need for the product and purchasing power to obtain it. They presumably look over the mail addressed to them. And while a letter is in their hands, no other reading matter is likely to be competing with it for their attention. Advertising copy is nearly always in competition with other advertisements, and it must pick and interest readers automatically by something within itself.

The task is made especially difficult by the fact that the prime interest of readers of publications is not in the advertisements, but in the news columns. Advertisements compete with



Distinctiveness without paying anything extra for reputation

Moline-Knight cars now in the hands of private owners have made good. Every claim made by us has been substantiated.

Moline-Knight represents progress

The Moline-Knight sleeve valve type of engine represents today the greatest real, substantial progress in motor construction.

It is individually distinctive, a powerful, reliable, silent car—engineered with surpassing skill—built in small quantities with great care—finished in a high class manner, matchless throughout—and *nothing added to the price for reputation.*

This is the motor that made the phenomenal 337 hour non-stop run in the laboratory of the Automobile Club of America, New York, averaging 38 horsepower under load and at the end of the test reaching 53.6 horsepower at 1682 revolutions per minute.

The Moline-Knight is distinctive and is a car that is instantly recognized on the boulevard. It is symbolic of reliability, comfort and luxuriosness, and is as near perfection as human brains, energy and automatic machinery are possible to make it. All steels, wood, upholstering, leather and other materials used in the Moline-Knight cannot be better because the world's markets and craftsmanship have not yet produced anything superior.

Get our literature

Because of our limited production—not over 1200 cars during 1915—and the increasing and insistent demand for Knight Motored cars at a fair price—the Moline-Knight 50 H. P., Four-Cylinder at \$2500 will be oversold early. So write at once for descriptive booklets and get acquainted with this splendid car.

Dealers

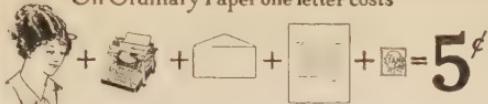
If you have been selling a high grade car, write us at once for advance information regarding Roadster, Sedan and Limousine to be added to the Moline-Knight line. We will require a limited number of high grade men to market our entire production.

Moline Automobile
Company

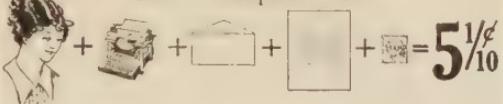


East Moline,
Illinois

On Ordinary Paper one letter costs



On Old Hampshire Bond



What Do You Buy with the 1/10 of a cent you save?

One average letter on a fair-to-middling commercial stationery will cost you at the very least 5 cents.

This includes stenographer's time, typewriter wear and tear, postage and the office boy's service. Your time in dictation is not counted

The same letter on Old Hampshire Bond would cost 5 and 1/10 cents.

For 1/10 of a cent more per letter—1/2 a cent on a series of five letters—you can have the undeniable prestige and dignity afforded by

Old Hampshire Bond

What better advertising can you buy for a tenth of a cent per letter? For 1/10 of a cent per letter, your letter becomes the peer of any—suitably expressing the standards of your business.

Firms have been known to register letters—to put special delivery stamps on them—to announce their coming by telegrams—to resort to any number of costly schemes to *get attention for their letters*.

Why all this when Old Hampshire Bond gets attention by its character? It is the crisp, crackling bond paper used by the kind of men and firms whose messages are important and who do not write for idle or unnecessary reasons.

No man who is not proud of his business feels any incentive to use Old Hampshire Bond.

Write to us using your present letterhead; we will send free the Old Hampshire Book of Specimens—a book assembled and bound up to interest business men. We will also send you, from time to time, instructive matter from our Service Department.

HAMPSHIRE PAPER COMPANY
SOUTH HADLEY FALLS, MASS
THE ONLY PAPER MAKERS IN THE WORLD
MAKING BOND PAPER EXCLUSIVELY



Think of your letters as you think of stamps—so much each, not so much per thousand. Each letter you write makes its individual impression. Remember this when you buy stationery

SIMPLE, DIRECT COPY, EASILY READ AND UNDERSTOOD

these columns as well as with each other. Because of this competition with literature, advertising copy needs some of the characteristics of literature. Certainly it should be intrinsically interesting. Copy-writing is not a field for those who cannot succeed in pure literature; its requirements are equally as difficult; in some respects more difficult because of the limitations of space and of subject.

It has been said that the salesman is interested in the differences of human beings while the advertiser is interested in their likenesses. The copy-writer should consider both. He wants the style of his message to be adapted to his audience; still more he wants it to embody the qualities that make an effective impression on nearly all people. Certain qualities of style are fundamental to all good writing that is to reach a wide audience.

Economy.—The nature of these qualities has been implied to some extent by what has already been said about the psychology of reading. To be most efficient, copy should economize the reader's attention and should impress him forcibly. We may therefore say that copy should possess *economy* and *distinctiveness*. Of these, the former is the more important. The main task of the writer is to make reading easy and to make certain that his message is clearly conveyed to the mind of the reader.

Under the heading of economy, the first quality is clearness. The meaning of an advertising message should be plain at the first glance. Unusual words, long, involved sentences, and strained pretentious phrases obscure the message. Vague generalities, such as *best in the world*, *highest quality*, *none superior made*, take away something from the clearness of the message, because if they convey any message at all, it is too vague and inexact to make an impression.

The reader should not be distracted from the thought itself to the symbols which convey the thought. Every word in the copy should be a necessary part of the message. It

Westclox



Whether you tune in or turn in

WHEN you can enjoy a radio concert clad in bathrobe and slippers, or if your set is handy, listen to the Sunday sermon in bed, why stand by all night to try for the late stations.

Set your Westclox alarm for the program you want to hear, turn in and sleep till your Westclox calls you to tune in. After you have heard the station, set the alarm for the regular rising hour and snap out the light.

If you just can't let the dials alone till the last station signs off, turn in, late as it is, with the comfortable assurance that your Westclox will call you punctually at the proper time.

So whether you tune in or turn in, you can depend on your Westclox to ring you at whatever time you set. Your choice of several styles priced from \$1.50 to \$4.50, each with the trade mark Westclox on the dial.

WESTERN CLOCK COMPANY, LA SALLE, ILLINOIS, U. S. A.

Factory: Peru, Illinois. In Canada: Western Clock Co., Limited, Peterborough, Ont.

Westclox
Nickel case. Run in boom,
steady and repeat alarm.
Continuous. 20 to 16
Canada, \$1.50-\$2.00

Westclox
Run in boom.
15C minutes. Run in boom.
Steady and repeat alarm.
Continuous. 20 to 16
Canada, \$1.50-\$2.00

Westclox
Run in boom.
15C minutes. Run in boom.
Steady and repeat alarm.
Continuous. 20 to 16
Canada, \$1.50-\$2.00

Westclox
Run in boom.
Clock can be set care
less of time. Back case
is also back case.
Continuous. 20 to 16
Canada, \$1.50-\$2.00

Westclox
Run in boom.
Clock can be set care
less of time. Back case
is also back case.
Continuous. 20 to 16
Canada, \$1.50-\$2.00

Westclox
Run in boom.
Clock can be set care
less of time. Back case
is also back case.
Continuous. 20 to 16
Canada, \$1.50-\$2.00

Westclox
Run in boom.
Clock can be set care
less of time. Back case
is also back case.
Continuous. 20 to 16
Canada, \$1.50-\$2.00

Nickel plated watch. Stem
wind and set. Black face.
Run in boom. Continuous.
20 to 16. Canada, \$1.50-\$2.00

DISTINCTIVE COPY THAT MAKES A POINT OF CONTACT WITH THE READER'S MOOD

should also be a word that is familiar to the reader and that does not by its strangeness lead him to pause in his progress. It would not pay to use simplified spelling in advertising because recognition of the words would be slower and some of the mental effort would be taken away from the understanding of the message and directed to the understanding of the symbols.

This indicates one reason why the second requisite for economy is correctness. The majority of people are accustomed to correct language, at least in messages they receive through the printed word, if not through the spoken word.

Indeed, correctness is after all only the crystallized preference of the majority. Advertising copy is not bound by the hard-and-fast rules of the rhetorician. If the majority of readers accept a usage as correct, that is sufficient, but in no case should they be distracted by constructions and words that appear to be incorrect.

Correctness is also necessary to avoid offending the aesthetic sense of the average person. Even those who have

Paint Fine-ness

House paint, to be good, must be smooth as silk and opaque as ivory. Both qualities result largely from fineness.

Dutch Boy White Lead sifts through finest silk — 28,000 microscopic holes to the inch. With Dutch Boy Linseed Oil it makes the smoothest, most opaque paint.

Dutch Boy White Lead — white in the bag — any color you want to make it on the house.

Dutch Boy White Lead in steel kegs, 12½; 25, 50 and 100 lbs. Dutch Boy Linseed Oil, 1 and 5 gallon sealed cans. Ask your painter.

Let us send you "Painting Helps 13," full of paint facts. Includes catalog of 150 beautiful stencils for walls. We have retained a competent decorator to give advice. Free to you. Send us description of houses or rooms to be decorated.

NATIONAL LEAD COMPANY
 New York Boston Buffalo Chicago Cleveland Cincinnati San Francisco St. Louis
 (John T. Lewis & Son Co., Philadelphia)

CONCISE COPY, WELL ARRANGED

never worn a dress suit would be inclined to look askance at a man who wore tan shoes with his swallowtail. They would have less respect for a man who kept his hat on in the house, or did any one of a thousand other little things that the great arbiter, Style, has branded as incorrect. There is never any risk in writing copy that conforms to all the accepted principles

of grammar and word use. There is danger in violating these principles.

The third requisite for economy of attention is conciseness. Waste words put an unnecessary tax upon the reader's time and effort. In view of the fact that only a short time will be given to the reading of any advertisement, it is obvious that the message must be put in the fewest possible words. The advertiser's own instinct of economy naturally prompts him to boil down the message. Here his interests and those of the reader are identical. It should be remembered, however, that clearness and correctness are more important than conciseness, and that conciseness should not be secured at their expense. Most ambiguities come from the attempt to say too much in too few words. One case in point is that of the Turkish bath proprietor who advertised: "Ladies' Department Separate, except on Sundays and holidays."

Again, conciseness is bad if it results in a vague, general claim about an article. However small the space, room must be found to say something specific and definite. Finally, conciseness is secured at too great a cost if it results in the mutilation of sentences or in other violations of correctness.

Distinctiveness.—Distinctiveness is less easily analyzed, though it is easily recognized. Many writers consider that it



VERBOKE COPY, BADLY ARRANGED

Speeches Song Piano Stories
Organ Music Church Service Lectures
Symphony T.S.Z. Drama
The Sun has a thousand voices

Master Control Thermiodyne

Just One Turn-of One Knob-with One Hand

We own a Radio that we want to Share with You that will put you in touch with the Voices of Life all over this Country. Its name is Thermiodyne because the Greek roots (^{which have always been used by Scientists in naming things}) *therm* and *ion* and *dyne* represent Heat and Electron and Power. (^{Therm}_{ion}^{dyne}) Thermiodyne gathers sound-waves from the air and delivers them to your ear with marvelous faithfulness.

It is so devised that you can, by simply turning One knob, click-in any broadcasting station that is on the air regardless of distance and without interference.

Variations in broadcasting do not affect Thermiodyne inasmuch as the additional adjustments are provided to insure perfect reception.

As you learn to tune your Thermiodyne you will have added pleasure in reaching out for distant stations.

There are six tubes, three stages of thermionic frequency, detector, and two stages of audio-frequency, that bring in local or distant stations with loud-speaker volume.

Price \$140⁰⁰
without accessories
Unconditionally
Guaranteed...
Ask us for the complete Thermiodyne story

Thermiodyne Radio Corporation
Plattsburgh, N.Y.

AN ATTEMPT AT DISTINCTIVENESS IN COPY AND DISPLAY THAT RESULTS IN THE SACRIFICE OF ECONOMY OF EFFECT

is merely being different from others. Frequently striving to be different results in mere eccentricity. A really distinctive piece of copy has qualities that set it apart from others, but which are at the same time appropriate to the subject. The slangy Prince Albert advertisements are distinctive. Slangy advertisements for Gorham silverware would be absurd.

Advertising men mean this quality of distinctiveness when they speak of copy with a "punch." Perhaps the relationship between this quality and that of economy may be made clear by analogy with the boxing ring. Some boxers are scientific; they pick their openings carefully and deliver their blows where they will be most effective. That is the safer way to win. There are other boxers of less intelligent technique who have so much power that their blows, no matter where they land, make themselves felt. Similarly, some advertisements command our attention because they are properly directed to us; they have economy and "get across." Others command our attention because of the force behind them; in other words, they have the "punch."

Because of the value of distinctiveness, there is a tendency sometimes to sacrifice the more important quality of economy for it. Distinctiveness is always unsafe when secured at the expense of clearness, correctness, or conciseness. In general, it cannot be secured by straining for it. It should be the natural expression of the writer's own personality, or, better still, of the product or institution he tries to interpret. After all, many of the advertisements which are conspicuous because of their distinctiveness, such as the advertisements of Prince Albert, Community silver and Big Ben, were also notable because of their economy. If an advertisement contains a real message, is well adapted to its reader and subject, and is clear, correct, and concise, there is little need to worry about distinctiveness. This quality is likely to be present, also; if not, it will hardly be missed.

PROBLEMS

1. Select from a current issue of *Saturday Evening Post* eight advertisements representing the following types of copy: (a) action; (b) good-will; (c) pioneering; (d) competitive; (e) institutional; (f) reminder; (g) reason-why; (h) human interest.
2. Rewrite the copy (Troops of Transmission) on page 151, in language that is adapted to the readers and has the quality of economy.
3. Write a simple, direct piece of copy for a soap advertisement explaining to housewives why the use of coarse laundry soap in dish-washing is likely to be injurious to their hands.
4. Write the same message in positive form explaining why in dish-washing it is desirable to use a pure soap that might also be used for toilet purposes.

CHAPTER XVI

THE SUBSTANCE OF THE COPY

The Copy Man as an Idea Man.—Some advertising executives make a distinction between a copy-writer and an “idea man.” In announcing their want of a new employee, however, they are likely to stipulate “A good copy and idea man,” thus implying the close connection between substance and style—between ideas and their expression. In reality, a copy man who is not a good idea man is worth very little. All writing is simply thinking crystallized in words on paper, and the force of the written message is definitely limited by the power of the ideas. We shall therefore find it profitable to study the processes of thinking which precede the actual writing of a manufacturer’s advertisement in a national magazine.

At the outset, the copy-writer should know how the advertisement is to fit into the marketing plans of the company; whether it is primarily of the action or good-will type; whether pioneering, competitive, institutional or reminder. Unless he knows what work his copy is to accomplish, his efforts may suffer from misdirected aim. If, on the other hand, he keeps in mind the object he wants to accomplish, he is in a position to gather and select his material intelligently.

In any event, he intends to transmit some message regarding the product or service. Obviously he needs to know all he can know about that product or service. But his choice of ideas to present depends not only upon what he has to give, but upon what he can induce his prospects to receive. What facts about the product are of such interest and importance to them that they are worth talking about?

Analysis of the Audience.—The first step of thinking is to analyze the audience. Who are they? Where do they live?

What motives govern their purchases? What are their chief interests in life? What are their reading habits? Marketing researches and investigations reveal the answers to some of these questions with greater certainty than the personal observation and experience of the copy-writer and his friends. Statistics, however, are cold, dry things, except to the highly imaginative mind. The average copy-writer needs to supplement them by personal contact with typical buyers. The writer who does not visualize his reader is severely handicapped. He may find it helpful to take as a target some representative member of the buying group and write the advertisement to him. A piece of copy should never give the impression of being addressed to everybody in general and no one in particular. It is broadcast to thousands of people, to be sure, but they read it by one and one.

Along with the study of the consumer should be a study of the medium or media in which the advertisement is to appear. By this means we may get some idea of the kinds of reading matter they prefer and their mood while reading it. General magazines are usually a composite of fiction and serious articles. In most of them, there is some attempt at entertainment, and in the periodicals of largest circulation (with few exceptions) entertaining material predominates. This is the kind of competition that advertising copy has to face.

Motives that Influence Reading.—Advertising copy must get itself read before it can do its sales work. The copy-writer must therefore strive for a high degree of readability. The mere presence of a valuable sales message is no compensation for the lack of power to gain and hold the reader's attention. In some instances, it is unnecessary to reach all the readers of a publication; the problem is to select the group who are prospects and get them to read the message. In other instances, the advertiser has an article of nearly universal appeal

and wishes to reach as many as possible of the readers of the publication.

It is never possible to reach all readers. Even the editorial contents are not read by all. The volume of reading matter in the present day is so great that nearly every general magazine reader skips some of the material. He no longer feels it a duty to wade through all the stories and articles—much less to read all the advertisements. The editors try to provide something for every taste, but they hardly expect that everything will appeal to any taste.

The average individual is led to read a particular story or article by interest in the subject, its author, its pictorial illustration, or its title. One or all of these elements may strike some responsive chord in his makeup and make him say, "Here's something for me."

Why People Read Advertisements.—The advertiser may also attract readers by any of these means. Some readers are already interested in the subject of automobiles, vacuum cleaners or varnishes. They are already radio fans or motor enthusiasts. They read all advertisements of such products carefully, in order to keep themselves posted on the latest improvements and to make their future purchases more intelligently. But this class of prospects for an article is not ordinarily numerous enough to make advertising pay. If it were, all advertisements in the same field might be grouped together as in a catalogue, or in the "classified columns" of newspapers. Such columns are consulted regularly by the limited group of prospects for second-hand cars, apartments to rent, schools, pets, or the like. As a rule, however, general display advertising should try to reach people who were not previously interested in the subject.

There have been a few advertisers who could command an audience on the strength of their own names and personalities. Two decades ago readers looked eagerly for the latest an-

nouncements by Thomas W. Lawson, Seymour Eaton, and Elbert Hubbard. They had a following of advertisers who paid attention to the advertisements they signed. Even today some few manufacturers may command a hearing on the strength of their names. But the chance of this is so remote nowadays that it is generally regarded as poor policy to put the manufacturer's name at the top of his advertisement in large type. With the big department store the case is somewhat different and for reasons that will be discussed in a later chapter, the name of the store may properly have the position of conspicuousness and honor at the top.

Illustrations, colors, and other "attention devices" may lure the eye. But if the copy contains the chief message, the more important task is to interest the mind and lead it into the copy message. Here is one weakness of mechanical devices to attract attention and the "pretty girl" pictures that were popular in bygone days. Display is too valuable to be neglected, of course, and advertisers have more possibility of variety than the editorial contents, which are standardized in form. But it is not enough to get attention away from other things; the attention must be drawn into the advertiser's story and must become *reading-attention*. The easiest way to interest a reader in our message is to put our message among the things in which he is already interested.

The attention device that is not intrinsically a part of the advertiser's message can rarely do this. Its power to attract is, in fact, dependent more upon contrast than upon harmony. Its effect is similar to that of the clap of thunder, the honking of an auto horn, or some other disturbing noise. These distract us from other things and may interest us in themselves. They do not ordinarily start a new train of thought. On the other hand, a picture or headline that tells a part of the advertiser's story may make a real step forward in the sales process. If it also relates the advertiser's message to some interest the reader already has, then it is really efficient.

The Mind of the Reader.—The interests of readers are not all alike nor are the interests of any individual reader the same at all times. There are, it is true, certain fundamental instincts and emotions that are practically universal. But these do not occupy the center of our thoughts for any great part of the time. Generally they remain in the margin of our consciousness, while temporary ideas engage our chief attention. These temporary interests are for the time being the strongest and most vivid currents of thought in the mind.

The term “currents of thought” or “trains of thoughts” gives a reasonably accurate picture of our mental processes. The mind is always in motion. The task of interesting it in the advertiser’s message has been justly likened to the act of boarding a moving trolley car. If we rush at the car at right angles we invite failure and possibly disaster. The sensible way is to run alongside of it for a little distance and then we can step aboard easily. The advertiser needs to “get in step” with the reader’s mind. To put it in another way, every piece of advertising should find a point of contact in the reader’s mind.

Finding the Point of Contact.—The ideal point of contact is with the central or dominating stream of thought in the minds of readers. Unfortunately it is rarely possible to know what this is. In the theatre, of course, the central interest of most people is in the play itself; hence an advertisement in a theatre program may sometimes begin effectively with some reference to the play or theatrical personages or affairs.

The advertisement on page 168 from the program of “The Guardsman” is a typical example of the method.

In some specialized publications, the main current is also clearly defined. In a golfers’ magazine, it is golf. One cigar manufacturer used an effective series, each beginning with a picture and description of some famous golf hole at Pinehurst, National, Engineers, and other noted courses.

In the general magazine there is neither such unanimity nor such certainty of central interests. We may presume the reader to be engrossed in following the hero of a story as he plunges through his adventures to their triumphant conclusion. To follow this hero, he may have to keep a straight and narrow path down the column of reading matter between the advertising sirens who beckon and allure, but if he has strong powers of concentration and the story is entralling, he may not even notice the advertisements until he has reached the end.

THE GUARDSMAN



We're always on guard, men,
to keep our all-wool clothing
free from cotton. Chemical tests
—sun tests—back up the guar-
antee that backs up the suits.

The best of everything men and boys
wear. Prices moderate.

ROGERS FEET COMPANY
 Broadway Broadway Broadway
 at Liberty at Warren at 13th St.
 Herald Sq. Fifth Ave.
 at 35th St. at 41st St.
Mail Order Shopping Service

Date	Theatre	Star
Also		Impression

In the party were

Feeling that a collection of the Rogers Feet cartoons might make an interesting record of plays seen, we shall be glad to provide a little album for these clippings. Write to, or call at any of our "Convenient Corners."

GOOD "POINT OF CONTACT" ADVERTISEMENT

It is only by a happy accident that the writer can make a point of contact with the reader's interest in the story, since he cannot foresee the contents of any particular issue in the magazine.

Contact With Timely Interests.—Fortunately for us, the average reader cannot keep his mind on the story to the exclusion of every other thought. Parallel streams of ideas run along in his consciousness at the same time—thoughts of the noisy or leaky radiator, the chill of depressing weather, the approaching income tax payment, the balky starter on the motor car, and the thousand other things that make up life. Some-

By Ra and by Isis Aye!

A prince, emir, begum, khan, bashaw, laird or thane of the cross-word zemindary or feoff is Mr. M. Lincoln Schuster, whose name you will find as one of the publishers of the enormously popular Cross Word Puzzle Books.

He writes a philosophic letter, thus:

"Enclosed is my check for \$200.00 to open a Depositors' Account at Macy's. I have been meditating on the brevity of life and, as one result of your persistent and provoking little daily editorials, I have determined that a Depositors' Account is the only answer for a poor, harassed publisher who wants to save time as well as money."

How can Mr. Schuster, with his books all around him, refer to anything else as persistent or provoking? But won't you agree that he has solved a harder puzzle than any of his own—the Time and Money Puzzle, to which a "D.A." at Macy's is the key?

By Ra and by Isis—Aye!

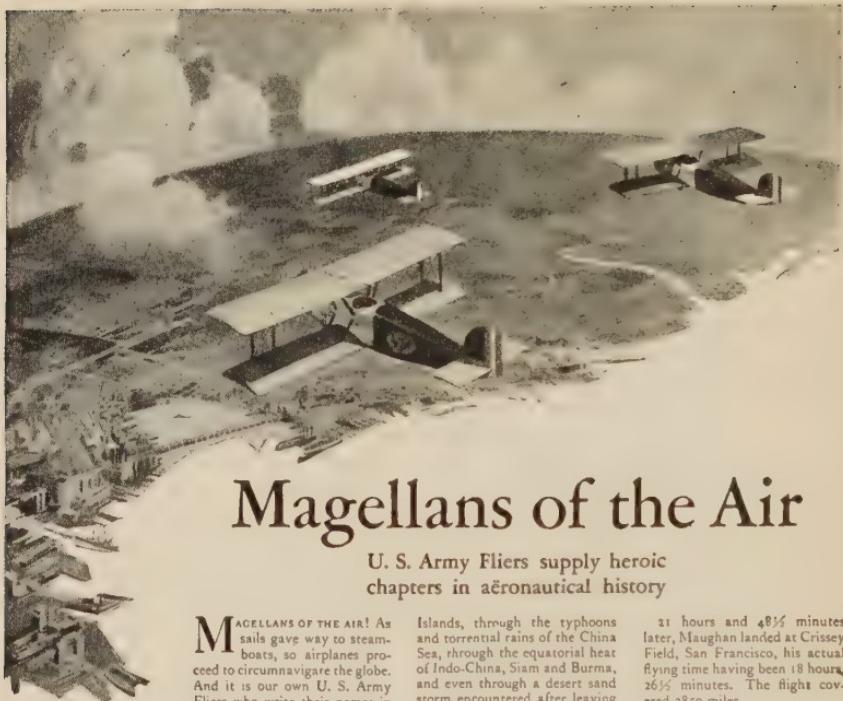
Copyright, 1925, by R. H. Macy & Co., Inc., 34th St. & Broadway

MAKES A POINT OF CONTACT WITH A CURRENT FAD

This campaign won one of the Harvard Advertising Awards for high excellence in planning and execution.

times there are physical troubles with eyes, teeth or feet; sometimes there are mental worries about the home and the appearance of one's self or one's children, to say nothing of latent fears, hopes, and ambitions. There are thoughts of the latest fad of the moment—Mah Jong, or Cross-Word puzzles.

At some seasons of the year there are certain timely interests that are sure to be in the minds of many people. Baseball, football, Christmas, spring housecleaning, summer vacations, each have their turn. In addition, there are special events that



Magellans of the Air

U. S. Army Fliers supply heroic chapters in aeronautical history

Domestic Branches:

New York
(Main Office)
Albany
Boston
Buffalo
Chicago
Dallas
Des Moines
Detroit
Indianapolis
Kansas City, Mo.
Milwaukee
Minneapolis
New Haven
Oklahoma City
Portland
Philadelphia
Portland, Me.
Rochester
St. Louis
Springfield, Mass.

MAGELLANS OF THE AIR! As sails gave way to steam-boats, so airplanes proceed to circumnavigate the globe. And it is our own U. S. Army Fliers who write their names in undying letters upon the pages of aeronautical history.

Early in March they left. Theirs was the first timetable and itinerary of its kind in history. Seattle, Cordova, Chignik, Yokohama, Shanghai, Bangkok, Rangoon, Delhi, Bagdad, Bucharest, Belgrade, Paris, London, Scapa Flow and Reykjavik,— were but a few of the many points they touched. A 25,000 mile adventure!

But the Round-the-World Flight was even more than a great adventure. It proved that both the planes and the fliers of the United States Army could operate in any climate on the face of the globe—through the gales and snow of the Aleutian

Islands, through the typhoons and torrential rains of the China Sea, through the equatorial heat of Indo-China, Siam and Burma, and even through a desert sand storm encountered after leaving Umballa.

The Dawn-to-Dusk Flight

While the Round-the-World-Flight Fliers were somewhere in Asia, another U. S. Army plane in the hands of Lieut. Russell L. Maughan left Mitchel Field, Long Island at 3:59 on the morning of June 23rd, 1924.

21 hours and 48 $\frac{1}{2}$ minutes later, Maughan landed at Crissy Field, San Francisco, his actual flying time having been 18 hours, 26 $\frac{1}{2}$ minutes. The flight covered 2850 miles.

For both the Round-the-World Trip and the Dawn-to-Dusk Flight, Gargoyle Mobiloil "B" was the oil officially selected and supplied by the U. S. Army Air Service.

This Gargoyle Mobiloil "B" differed in no way from the Gargoyle Mobiloil "B" which is used every day by so many of your own friends who own motorcycles, farm tractors, or certain types of automobiles for which this Mobiloil is recommended.

To use the grade of Mobiloil recommended for your car is to secure the same dependability of engine performance that was demanded in the U. S. Army World Flight.



Mobiloil

Make the chart your guide

VACUUM OIL COMPANY

TIES UP WITH PUBLIC INTEREST IN A SPECTACULAR FEAT
The advertisement appeared just after the completion of the round-the-world voyage.

occupy the limelight for a time, such as a war, a round-the-world aviation trip, a disastrous fire or epidemic, an election, an international yacht race, or a polo match. When these events occur suddenly and without warning, the magazine advertiser may not be able to take advantage of them, but when they can be foreseen he may be able to arrange his advertising to appear when the public mind is focused on them.

Seasonal interests and important events often supply good points of contact for an advertising message. When the *Leviathan* was refitted and began her transatlantic service, the public learned what products were used in refitting and equipping her—even down to the towels. When the army aviators finished their circle of the globe we learned what oil lubricated their engines, and what varnish protected the wings. In such cases, of course, there is a double reason for the point of contact. Besides making the advertiser's message interesting, it helps to convince of the quality of his product. Often, however, the only purpose is to tie up with the readers stream of thought.

Soon after the Yale-Harvard football game of 1924 the drenched thousands who had attended, and the hundreds of thousands who had followed the game by radio or in the newspaper, were startled to see an advertisement picturing the game and telling of the "slickers" that the game had helped to popularize. Upon closer reading it appeared that the copy referred to the 1923 game, but the fact that conditions were duplicated in 1924 made the point of contact much more effective than it otherwise would have been.

Manufacturer's Copy.—The copy-writer cannot always be sure of even subordinate streams of thought that may be running through the reader's mind when they see the message. He can be sure, however, that some things are not there. The advertiser is not there, nor his product, nor his factory. People are mainly governed by self-interest and their minds are

not dwelling upon any products, except as these touch their own lives. They have no interest in learning the technical superiorities of one manufacturer's brand. An advertisement that begins with claims of its superiorities, especially if presented in a dry, didactic style, will not make a point of contact with many readers. So-called "maufacterer's copy" that tries to glorify an advertiser, to boast of the size of his factory or the amount of his output, generally represents a waste of time and effort.

These things are important to him, they are important to the people in his community, to his salesmen and perhaps to his dealers. They may be of importance to the public, if the public will read enough of the copy to learn what they are. But the public may not read far enough. They probably will not, unless these things are related to some interests already in their minds. Where the advertiser cannot make a point of contact with some timely interest or some fundamental instinct, he can at least present the merits of an article from the viewpoint of service. Every article worthy of being advertised performs some service in the lives of those who use it. The task of the copy-writer should be to seek out the service that means much to consumers and stress this at the beginning of the copy.

The water bottle that is seamless merely presents a manufacturer's talking point; one that "Can't leak because it is made in one piece" shows the consumers' service. A tooth paste that contains milk of magnesia or ipecac means little to the user; one that protects the gums may mean a great deal. A fountain pen that fills with a pumping action is not worth buying on that account; one that holds more ink than any other pen of equal size may seem to have a real service advantage.

A good illustration of the difference between the manufacturer's viewpoint and the service viewpoint was found in a series of Goodyear tire advertisements some years ago. These advertisements did not show the size of the factories or give

statistics of the output. Each one showed a typical picture of some kind of road—country roads and city streets, macadam, asphalt, dirt, etc.—marked plainly with the imprint of a Goodyear tire. The copy invited people to read the story told by roads everywhere “that more people ride on Goodyear Tires than any other kind.”

Analysis of the Article.—Stress has been laid upon the necessity of presenting the message from the consumer's side because this is one of the fundamental principles of good advertising. It is equally necessary, however, to know what all the talking-points of a product are. The copy-writer's search for material should go back into the materials of which the product is made, should follow through the factory, should note the special processes and patents, the inspections and laboratory tests, and then should reach into the field to discover its performance in use. It should cover the organization and personnel, the history of the company, and also the reputation of the article with salesmen, dealers, and consumers. The copy-writer should find out why people prefer it, what objections to it have been expressed, and what special superiorities it is considered to have as compared with competitors and substitutes.

When the copy-writer has made a thorough study of his product, he usually has a list of several possible talking-points. These are the particular ideas about the product which are distinctive and worthy of being given publicity. Sometimes there is one outstanding feature which overshadows all others—such as noiselessness in a typewriter, speedy action in a razor or shaving cream, extra strength in a rope or tire. More frequently, however, there are several talking-points—more of them than can be effectively used in one advertisement or even in the whole campaign. It then becomes a question which to select for the main theme or key-note idea.

The Theme of the Campaign.—The choice of theme is governed by a number of considerations. First of all, if the article is highly competitive, it depends upon what competitors are doing. A new varnish may have the advantage of not being affected by water, but as this point has already been featured by a well-known varnish, the new advertiser might be suspected of imitation and would almost surely fail to achieve distinctiveness. Hence, its durability or beauty, though of secondary importance, might be more satisfactory as its key-note idea. Occasionally it is possible to use a theme that has already been preempted if it can be made distinctive and effective through an original method of presentation.

Some classes of commodities are so similar in their general characteristics that no member of the class can easily find distinctive talking-points. There are differences in the taste of cigars and cigarettes, but these differences are not easily put into words. Moreover, "nothing can be said about a 25 cent cigar that has not already been said about a 5 cent cigar." In such fields the theme of a campaign may be a less tangible and analyzable idea. The Ricoro cigar gave an idea of its popularity by the series "Who discovered Ricoro?" In each piece of copy, some type of man was represented as claiming the honor of being among the first to recognize its merit. The Owl cigar indicated its popularity by dialogs between representatives of different states where the cigar was popular. The Muriel cigar has used a series of "Confessions of Muriel's Lovers."

The theme of a campaign cannot be purely arbitrary. To advertise a brand of silverware by associating it with the dining rooms of leading society women would be of no value unless the characteristics of the silverware were such as to justify the association. To represent an alarm clock as having a friendly personality would fail of its purpose unless the clock itself would be accepted as a handsome and friendly companion. It is true that the reader's conception of an



50' FACE

G.T.M. SPECIFIED—GOODYEAR CONVEYOR BELT

CONVEYING ANTHRACITE ON DOCK NO. 1 OF THE
NORTHWESTERN FUEL COMPANY SUPERIOR, WISCONSIN

48" 6 PLV GOODYEAR 38 OZ. WITH E COVER DRIVEN BY 8 H.P. MOTOR 320 F.P.M.

CAPACITY—630 TONS PER HOUR

INSTALLED 7/14/16 TONNAGE TO 6/5/34 2,400,000 TONS

Original sketch of the Goodyear Conveyor Belt installation on Dock No. 1 of the Northwestern Fuel Co., Superior, Wis., with inset photograph of the dock.

Copyright 1924, by The Goodyear Tire & Rubber Co., Inc.

Eight Years on the Job—and the G. T. M.

"Well, sir, it is so long since we put out that Goodyear Conveyor Belt, I can hardly remember just how we came to buy it," said Mr. B. A. Galleher, General Superintendent of the Northwestern Fuel Company, at Superior, Wisconsin. "I know the G. T. M.—Goodyear Technical Man—came up here and made two analyses of our anthracite coal conveying at Dock No. 1, first before he specified the belt, and later to check up its actual operation.

"As I recall, we bought this belt on the G. T. M.'s recommendation and many Goodyear Belts since because of the service we got from this one—eight years of conveying and a tonnage of 2,400,000 tons. Its record speaks for itself."

Those were the early days of the G. T. M., and few people then saw what industry generally sees today, that a belt to be most efficient and economical, ought to be scientifically specified to its work. On that basis the G. T. M. made the analysis, Mr. Galleher remembers, and recommended the Goodyear Conveyor Belt for the job.

Day and night during the rush seasons of war-time, boom-time and normal years, this Goodyear Conveyor has borne the stream of anthracite from the shaker screens to the loading chute, tak-

ing the egg and nut anthracite at a 12- to 18-inch drop from the screens, moving it swiftly down to the chute—at top speed, a 40-ton carload every four minutes!

The best belt they had before the Goodyear Conveyor Belt came lasted four years and a half. When the Goodyear had been on the job seven years, Dock Superintendent Worthman ordered an exact duplicate for replacement purposes. That duplicate still is a "spare," never unrolled, waiting for the old one to get through.

"*Can't say it doesn't show its age,*" observed Mr. Worthman to the G. T. M. on the day of its eighth anniversary. "Cover is pretty well gone. Piece ripped off one side. But considerable life is in yet, and we've never had a bit of trouble. Oh, I guess we did fix up some lacing that pulled out once, but that was all."

This is the faithful service you get from G. T. M.-specified Goodyear Belts. The G. T. M. is an expert on belting, has a practical knowledge of many industries, and makes his surveys in co-operation with your plant officials. You may rely on any Goodyear Mechanical Goods he recommends—Transmission Belts, Conveyor Belts, Valves, Hose and Packing—to perform economically and efficiently, throughout a long, long life.

Goodyear Means Good Wear

VALVES • PACKING

BELTS • HOSE

GOOD YEAR

THE BLUE-PRINT SELLECTS THE RIGHT PROSPECTS FROM AMONG THE READERS
OF A GENERAL PUBLICATION

article is often largely in his imagination, fostered by what the advertising has told him. Nevertheless, there are few, if any, instances where an arbitrary key-note idea has resulted in advertising success without the support of corresponding characteristics in the merchandise. To be effective the key-note idea must be appropriate.

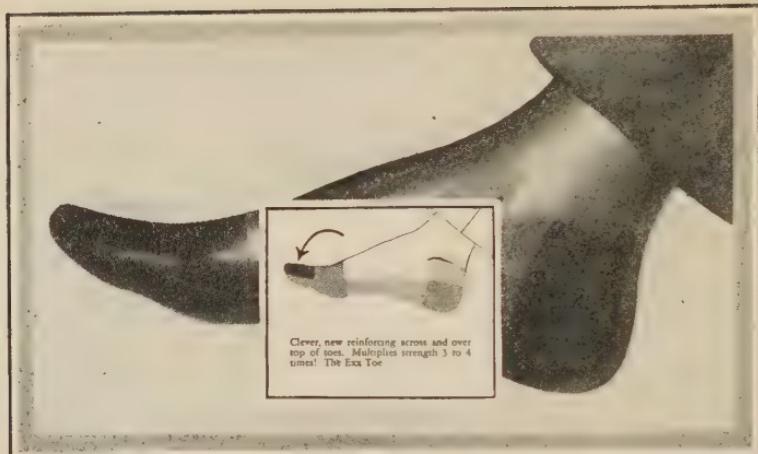
The Selective Point of Contact.—Most commodities do not try to make a universal appeal to all general magazine readers. Their prospects form only a small percentage of the total circulation. Tobacco and shaving cream are for men only, toys are for children and their parents, furnaces are for householders, motor oil is for automobile owners. In these and thousands of other products the first task of the advertisement is to get the attention of a selected group of readers. If others receive the message also, well and good, but it is not essential. Often it is better that the non-prospects should see that the message is not for them, so that they will not be misled and irritated.

This common situation demands the use of a selective point of contact. A crude and simple way is to put at the top a salutation such as "To Plant Executives," "A Message to Thirty Million Housewives" or "Good news for Ford Owners." A better way is to begin with a question or statement that carries at least a small part of the advertiser's message, but contains a selective key word. Thus, "Does Your Ford Start Easily On a Cold Morning?" "A Hot Letter from a Pipe Smoker."

The selection may sometimes be made by pictures or other display or by the language and style of the beginning. A line of short-hand characters selects stenographers, the prescription sign (Rx) selects physicians and pharmacists, a bit of sporting slang like "Attaboy" or "Fore" selects a group of fans or golfers. New and ingenious ways of picking an audience automatically are constantly being invented.

Literary Forms in the Copy.—For the body of the message itself, different literary forms are available—description, explanation, argumentation, story, drama, poetry—in fact, all the recognized forms of literature are used to some extent in advertising copy. The choice among them depends upon the various factors of marketing and psychology which have been discussed in preceding chapters. Reason-why appeals seem to call obviously for exposition or argument, while human-interest appeals seem unsuited to these forms. This distinction, however, is not wholly valid. Both types of appeal are continually borrowing the methods of the other. Facts are sometimes dramatized or told as breezy narrative. The durable silk sox with its re-enforced toe can be the subject of an epic as well as a forensic. While one advertiser demonstrates the long-wearing qualities of his brand with the logic of Euclid another chats as informally and interestingly as Montaigne (see pages 178, 179).

The general tendency of advertising copy today is away from formal argument and exhortations and toward stories, drama, and informative discussion. This is because with the enormous increase in the volume of reading matter available to the average person, and the still more enormous increase in the volume of advertising, the competition for the attention of the public has become exceedingly keen. Reading matter is the cheapest and most lavishly distributed commodity in the country today. Most people read by preference the kind of material that is easiest to read and most enjoyable. That, for the average person, means literature containing dramatic and picturesque elements. And this is particularly true for the younger generation, who form one of the most receptive and responsive audiences for the advertiser. He may not approve of current reading habits but he should at least avoid wasting his money on abstract treatises and sermons that people refuse to read. Most advertisers are able, without sacrifice of dignity or truth, to present their copy in forms of literature that are



Now! With this new Exx Toe —silk socks that give 3 to 4 times more wear!

You save 60% to 75%, Men—New way of knitting toe does it.

YOU'VE never seen hosiery like this. Good-looking—as every man wants. Snug at ankles. With that fine silk luster.

But each pair gives 3 to 4 times greater wear. Saves real money—60% to 75% of hosiery expense—by giving longer service. (A lot less mending for your women-folk.) These figures were proved in 500 careful tests.

Multipled strength where wear comes

This is how it's done: a clever new knitting method puts extraordinary, wear-proof reinforcing at the toes—where 90% of all socks have worn out first. You don't feel this reinforcing. Can't even see it, unless you look very closely. But find it and you know you've got a



pair of socks that will give you tripled wear!

It's called the Holeproof Exx Toe—another Holeproof improvement, found only in Holeproof Hosiery. Ends throwing away socks otherwise good, but with toes gone.

Prices remain the same

It's a big improvement—but it has not increased prices on this fine Holeproof Hosiery. You get the same style and durability in all parts for which Holeproof is famous. Expert knitting with highest-quality silks and other yarns are the reasons for that. Just ask to see Holeproof Exx-Toe Hosiery, at any good store selling men's hosiery. Silk—75¢ and \$1.00. Also in other materials. Wearing one pair will convince you.

MADAM: If your men-folks miss seeing this piece of news, call their attention to it. Better yet, buy a pair of Holeproof Exx-Toe Hosiery for them!

Holeproof Hosiery with the new long-wear Holeproof Exx Toe

DEALERS:
If you haven't Holeproof Exx Toe styles in stock, get in touch with us immediately: Wire, phone, write.

Holeproof Hosiery Company, Milwaukee, Wisconsin

= Holeproof Hosiery Company of Canada, Limited, London, Ont.

© H.H.C.

A STRONG ARGUMENT PRESENTED IN TYPICAL REASON-WHY STYLE

Seeing a Big New Business through A Hole in a Sock



Nothing on earth deflates your pride quite so much as going into a high-grade shoe store, with that on-top-of-the-world feeling, and suddenly discovering that you have—**A HOLE IN YOUR SOCK.**

I DON'T want to be personal or inquisitive, but—how recently did this happen to you? The last time it happened to me—and I say "last" advisedly, for it never can happen to me again—I was in one of those wonderful shoe stores where nothing in the world seems to matter much except the sole important problem of keeping your feet satisfied.

The salesman was a high-grade chap; and when he unintentionally revealed the hole in my sock, he tried to relieve my embarrassment by saying: "Don't mind that, sir. There isn't a silk sock on earth that won't wear out in the toe!"

Think of it—Vice-President of the largest silk hosiery mills of its kind in the world—and here I was with a *hole in my sock*. The fact that, up until then, we had concentrated on women's silk hosiery exclusively didn't excuse me in the least.

The moment I got back to the Mills, I sent for Jim Brusley, our Mills superintendent.

"Jim," I said, "you're a silk hosiery expert—can you make me a pair of silk socks that won't wear out in the toe and heel?"

He laughed at me.

"Why, there isn't such a silk sock on earth!"

"Certainly not!" I fired back at him. "That's why I sent for you. There isn't such a silk sock yet; but before long there's going to be, and I dare you to be the man that makes it."

One morning, about three months later, Jim came back to me with a pair of black silk socks in his hand. "Try those!" he said, flinging them at me. "If you

kick through that pair of silk socks, the cigars are on me."

I wore those silk socks at discreet intervals for nearly a year, and it never faded them. Then I had Jim rig up a friction-testing machine, and we kept a piece of heavy brass rubbing that silk sock against another piece of heavy brass till I really got to feeling sorry for it. Still the little reinforcement held.

I had three dozen pairs of those identical socks made, and passed them out to my friends.

The verdict came in unanimous: "They wear like iron!"

That was the beginning of our great new business on men's silk socks. Today Real Silk Super-Service Socks are worn by millions of men, who revel in the new-found satisfaction of a silk sock that gives real wear.

Forty per cent of our production is today on these Super-Service Socks.

Real Silk Super-Service Socks are sold under guarantee direct from our Mills at *Mill prices*. Our authorized representative comes to your office or home with actual samples and takes your order.

—positively the only way in which you can get these unusual silk socks.

This is your opportunity to benefit from this wonderful, new service.

Call the Real Silk Branch office in your city (the number is in your telephone directory) and tell the manager you want to see a representative—specify whether you want him to come over to your office or out to your home.

Wm. C. Kobin
Vice-President and Gen. Sales Manager

This gold button, shown for
an authorized Real Silk
Representative when he
calls at your office or home.

REAL SILK
HOSEIERY MILLS
Indianapolis Indiana

© 1924

THE SAME KIND OF ARGUMENT TOLD IN HUMAN-INTEREST FORM

at least readable; some can personalize their material and enrich it with human experience; all can make it of genuine educational service.

Adaptation to the Medium.—General magazines, of course, are not all alike in their contents, in their audiences, or in the mood they induce. Some contain all fiction, a few contain no fiction. Some are light, flippant, humorous; some run strongly to the love element. The advertiser very likely will not use publications of all these groups, but if he does, he may find it expedient to adapt his message to the character of the medium. If his product is a typewriter with an exceptionally light touch, he may use the all-fiction magazine for copy in story form in which a typist is the heroine and shows herself unwearied at the end of the day's work; in the serious magazine the copy may demonstrate the quality and quantity of the output the machine permits, and back up the arguments by facts and figures and the testimony of business men.

It is not always practicable to make such adaptation to the medium, but it is wise, so far as possible, to harmonize the character of the copy with that of the editorial columns. There is something to be said for contrast as a means of distinctiveness, but the contrast between entertaining literature and dull, dry, advertising copy does not work to the advantage of the latter. The copy-writer may well bear in mind the fact that the contents of a magazine indicate not only the reading preferences of its subscribers, but their mood when they have the publication in their hands. He competes with the authors of stories and articles, and although he competes at a disadvantage, he is frequently able to induce a very considerable percentage of the magazine readers to pay attention to his message long enough to accomplish his purposes.

The adaptation of copy to medium and audience is of far greater importance in periodicals of selected circulation, such as technical magazines, farm papers and women's publications.

It will therefore receive more detailed consideration in a later chapter. In some of these publications a cold, logical argument may be read. In most of them there is less need of literary quality or entertainment in the copy.

Threefold Character of Copy.—It is almost never good policy to sacrifice the salesmanship of an advertisement for the sake of literature. Copy that is merely clever and amusing is dangerous, especially when it calls attention to its own brilliance. It should never prompt the reader to say "that's a fine advertisement," but rather "that must be a fine product." Nevertheless, the whole tendency of modern advertising has been more and more to borrow from the methods of literature.

Advertising copy in general magazines has a threefold character. It is salesmanship in that it has the practical object of influencing directly or indirectly the reader's purchases. It is education in that it transmits information of genuine public service. It is literature in that it must be interesting enough to be read in the face of the competition of the reading matter for which the publication was purchased. As salesmanship, advertising copy reached a high degree of efficiency many years ago. Today the chief advances are being made in its literary quality and its educational value.

PROBLEMS

1. List points of contact that you think would be suitable for magazine advertisements of a durable, waterproof floor varnish in the following months: January, April, August, October, December. Make a similar list for advertisements of a fountain pen.

2. Write the copy for a new safety hair cutter with which the buyer will be able to cut his own hair. Like the safety razor it has detachable blades. These are so guarded that it is impossible for the user to injure himself. It is as simple to use the instrument as to comb the hair with an ordinary comb. It can be used by women as well as men in maintaining bobbed hair at the proper length. The advertisers guarantee satisfaction. Any purchaser may return the instrument

within one month if it fails to give satisfaction and he will receive a refund of the entire cost.

3. Write copy for silver-plated flat ware (knives, forks, spoons) made by the Jones & Smith Company who have been manufacturing fine silver-plated ware since 1853. This silver-plated ware has inlays of solid silver at the points which receive greatest wear, hence they will last twenty years or more without showing any spots of the baser metal inside where the plating has worn off. The price is slightly higher than that of ordinary ware but is lower than that of ordinary brands compared to the percentage of silver they contain.

CHAPTER XVII

THE CONSTRUCTION OF THE COPY

The Principle of Unity.—When the copy-writer has selected his material wisely, found a good point of contact, and chosen his literary form, the composition has partly formulated itself in his mind. In transferring it to paper he needs to plan its structure soundly and watch the details of technique in its execution.

A sound structure usually results from observing certain guiding principles. The first and greatest of these is *Unity* or *Concentration*. It has occupied a place in every treatise on the science and art of writing from the time of the Greek rhetoricians to the present day. If Unity is important in a three-hour drama or a half-hour short-story, it is far more essential in the advertisement which can hold the attention of the reader for only a few moments. Even in this brief time, a single idea may be impressed upon his mind, if all the copy works toward one end.

Concentration on One Talking-Point.—The central idea upon which the copy is focussed is usually the key-note idea of theme of the campaign, as explained in the previous chapter. Some courage is needed to select one talking-point and risk everything on that. In reality, however, there is less risk in this, than in attempting to establish three or four points in a single advertisement. The public can readily accept the convenience idea in no-button underwear, or the health idea in all-wool underwear, or the perfect fit idea in spring-needle underwear, or the comfort idea of porous underwear. They cannot easily receive or remember the five points of an underwear that claims many merits.

Some years ago a certain manufacturer of gum spent his thousands of advertising dollars in telling the world one fact about his product—"the flavor lasts." It became and is still the largest-selling brand in the world. About the same time another manufacturer advertised the "Seven-point gum." Although his device to get people to note the points was very ingenious, the campaign was not an unqualified success. The gum has since disappeared from the market and it would be hard to find a person today who can remember even one of the seven points.

As a precaution, the copy-writer sometimes adds some subordinate points that do not contribute to the main idea. No great harm may be done unless they are so numerous that they tend to obscure the central thought. However, they are rarely needed. If readers are convinced that an article is superior to competitors in one respect, they are likely to infer that the article is the equal of competitors in other respects. The tooth paste that hardens the gums or the one that removes film is accepted as having also the ordinary virtues of tooth pastes.

Catalogue Copy.—Even with the precedent of notable advertising successes in which the copy for an entire campaign has been concentrated on one theme, the average manufacturer has some difficulty in accepting the truth of this principle of Unity. He naturally believes his article has many merits and wants to tell the public about them. If they are crowded into a single advertisement the result is "catalogue copy"—a jumbled enumeration of claims that compete with one another for the reader's attention and leave him with only a vague and confused impression. The following example illustrates catalogue copy at its worst:

The only range with elastic, non-breakable, heat-proof, metallic porcelain made by secret process, fused to both sides of all plates inside and out. All plates are rust-proof, pure, non-brittle, cold-rolled ingot iron, instead of cast iron commonly used. The only

Snow White range. Also Azure blue or rich dark blue stippled. Heavy nickel trimmings. Two complete ranges in one, two perfect baking ovens, one for coal and wood, the other for gas. Separate boiler oven. A quick cooker and even baker, easy to regulate, economical of fuel. A most convenient range. The cheapest range you can buy at any price. Write for catalogue and sample of porcelain. Also made for wood and coal only.

Catalogue copy, when well organized, has a proper place—in catalogues. For catalogues are used for reference and close comparison in making purchases; hence detailed specifications may be needed. But even automobile manufacturers ceased long ago the practice of listing all the specifications of their cars in their magazine advertising. When they give detailed description, the various items usually contribute to some main impression; for example, that it is an ideal woman's car, or a car of luxurious comfort.

Concentration on Combination.—Occasionally it is possible to concentrate on the fact that an article combines two merits. This is obviously advisable when the marketing investigation shows that the combination of merits is sought by consumers. Thus a cleanser may be a "double-purpose cleanser"; a vacuum cleaner may claim that "it beats as it sweeps as it cleans."

A somewhat similar principle is involved in copy that concentrates on the choice of models afforded the buyer, where a range of sizes, shapes and kinds is manufactured. The reader is invited to select the shape of cigar he prefers, or to find the fountain pen-point suited to his hand. Similarly an article may be presented as having a variety of uses; as an all-purpose varnish stain or a universal cement. Many other examples might be cited of good advertisements that apparently lack unity, but really observe the principle. In cases of doubt, it is safer to concentrate on one model, one talking-point, one use.

As an aid in achieving unity, the practice of writing slogans is recommended. The slogan may not be worth using in the



It begins to look like we're back numbers "Billy".

Painted by C. H. Taffs. Copyright 1913, by The Republic Rubber Co.

PROGRESS

Our wonderful nation is an ever-growing, ever-progressing one. We have planned, we have dug, we have plowed, we have builded, we have mined, we have made and we have sold. We have neither inherited our wealth nor have we laid tribute upon weaker nations. But behold! We are the richest of them all.

Such is progress—the spirit that has made this nation the leader of nations.

Progress demanded something to replace "Old Dobbin," and American genius replied with the first crude automobile. This evolved into the modern motor car, powerful and massive—its very hugeness making it swerve and skid, endangering life. So Progress demanded a safe-guard. Came the often-inadequate metal studs, and the first far-from-satisfactory rubber knobs. And Progress called once more.

Then was invented the Republic Staggard Tread Tire, the tire that gave a real protection against skidding, an-all-to-be-desired brake control, and a much-increased mileage—truly The Tire Perfect.

And Progress looked, and was pleased.

THE REPUBLIC RUBBER CO.
YOUNGSTOWN, OHIO
Republic Staggard Tread.

Pat. Sept. 15-22, 1908.

VIOLATION OF UNITY THROUGH USE OF IDEAS NOT CLOSELY RELATED TO THE SUBJECT

campaign. For many kinds of articles slogans are not worth the space they take. However, when the copy-writer has crystallized into a brief, crisp sentence the main theme of his message, he has a text around which to build his copy. He can readily see whether everything he says helps to establish the thought in the reader's mind.

Avoiding Long Introductions.—Unity requires the rigid exclusion of material that does not support the central idea. Probably the most common fault is the long-winded introduction. Many experienced writers have testified that after finishing a piece of copy they find it possible to cut off the first paragraph without sacrificing anything important. The beginner is even more liable to this sin of "beating around the bush" with a time-wasting introduction. Even when offering an article on the basis of its time-saving values, he is apt to spend a paragraph or two in showing the reader how precious time is, and how important it is to save it!

Sometimes the trouble is in beginning with a point of contact too far away from the article. Important though a good point of contact is, there is no virtue in beginning with some idea in the reader's mind unless the mind can be quickly and easily drawn to the advertiser's product. Tut-anh-hamen or cross-word puzzles should not come into the copy unless they are relevant to the main thought. Even the health appeal of avoiding colds may be too far away from a waterproofing preparation for shoes.

The copy on page 186 illustrates the fault of the far-fetched point of contact with its consequent destruction of unity.

Coherence.—The second great principle of construction is that of Coherence. It demands that the material be so arranged and connected that the reader may progress logically from beginning to end without serious tax upon his attention. There must be no serious breaks or gaps in the message. Coherence



How far are you from a Fire Alarm Box?



FIREFOAM HAND EXTINGUISHERS

2 $\frac{1}{4}$, 1 $\frac{1}{2}$, 2 $\frac{1}{2}$, 5-gallon sizes. For homes, public buildings, hotels, garages, factories and places where early fires, oil fires, gasoline fires, electrical, varnish and chemical fires all smothered quickly—no smoke—no rekindling. Far out to stay out.

FIREFOAM 3-GALLON PAIL

A most remarkable fire-fighting device. Pressure 24 gallons. Firefoam. No skill required. Any body can dash its contents on a fire.



If you live in the country or in a small town, you can't get much comfort from a fire alarm box ten, twenty or fifty miles away which your city cousin relies on in case of fire.

But you can have Firefoam—no matter where you live.

With Firefoam Hand Extinguishers in the house and garage and a Firefoam 2-wheeled self-generating engine for barn and other farm buildings, the country or suburban dweller has the same protection against fire as if a modern city fire department were constantly on his premises.

In 1918, fire destroyed 105 country homes every day.

The average fire loss paid by insurance companies to country dwellers in 1918 was \$51,122 daily. The total yearly loss—insured and uninsured—is beyond calculation. Firefoam can check such losses.

Firefoam puts out fire—not by slowly cooling the burning material below the burning point (the water method), but by quickly smothering it. Firefoam does not run away like water. It coats and tenaciously clings to every surface it touches. It floats on liquids and smothers fires of gasoline or oil when all other methods fail.

Or issuing from the nozzle, Firefoam expands ten-fold. There is nothing else like it, in principle, in action, or in effectiveness on fires.

Firefoam will safeguard the things you hold most precious—family, home, possessions. Delay may mean disaster. There is a Firefoam dealer in your vicinity. If you don't know who he is, write us at once.

DEALERS: If you are not already handling Firefoam, the biggest selling line of fire apparatus, write at once for proposition.

FOAMITE FIREFOAM COMPANY, FIFTH AVENUE BUILDING, NEW YORK
Sales Engineers in Principal Cities

FIREFOAM 40-GALLON ENGINE

For farms, factories and other places where hand extinguishers would prove of insufficient capacity. Easily discharged on any surface, it covers a distance of 30 ft. or more. Pressure self-generated. One man can handle it easily.



Foamite
Firefoam
SMOTHERS FIRE

THE FUNCTIONAL ORDER OF PRESENTATION

involves three things: logical order, right construction, close connection.

The safest and most commonly used order is the functional. In this the material performs the sales functions—attracting attention, arousing interest and desire, convincing and stimulating action in this sequence. It may conveniently be thought of as the "you-to-me" order since it begins with the idea of greatest interest in the reader and ends with the idea of greatest importance to the advertiser. A typical example is found in predicament copy where the beginning presents concretely some common plight or embarrassing situation, such as unexpected guests or a stalled motor or a poorly heated room or a fountain pen that has run dry, and then shows how the advertised article will relieve these difficulties.

For some kinds of copy, notably good-will copy, the functional order may not be suitable, and one of the rhetorical orders borrowed from literature may therefore be used. These may also be used in some sections of a long piece of copy which is primarily in the functional order. The chief rhetorical orders are the narrative, descriptive, climactic, deductive and inductive.

The narrative order takes facts in the order of their happening. An article may be shown to be good by giving the history of inventions leading up to it, or the history of the company itself. It may give in order the processes of making it or the steps taken in using it. It closely resembles the process of induction considered in the next chapter.

The descriptive order gives the main point which sums up the distinctive qualities of the article and follows this with the details that support the main assertion. It corresponds closely with the deductive method explained in the next chapter.

The climactic order simply takes the various ideas and arranges them in order of their importance. Often we have a series of questions, to be answered by one main statement; or



Vote!

AT the November election, you will vote. You can't avoid it. You will go to the polls and declare your honest opinion on the political issues involved, or you will stay away from the polls and cast a silent vote against continuance of a democratic form of government.

The obligation to vote was laid on you by the men whose bleeding feet made red the snows of Valley Forge. Many of them gave their lives to win freedom; can you refuse just one day to preserve it? Is it worth so little to you to live under the Stars and Stripes, to be secure in your home and business, to worship God in your own way, to have full share in governing the land?

From the time of King John down, too many men have lightly neglected the vote as if it were merely a right or a privilege. In the main it is neither. The vote is a *duty* of citizenship in a democracy, and unless all of us recognize that duty, and faithfully perform it, we subject ourselves to the danger of control by a selfish and self-seeking few.

This should be the year of the biggest vote the United States has ever seen. Help to make it so.

From 1880 to 1912, the vote for President of the United States increased at the rate of about 600,000 ballots every four years. In 1916 it reached 18,526,743 votes, an increase of 3,497,574 in four years.

In 1920, in the first national election of the United States, the total vote was 26,705,344, but so large as that figure was, it was disappointing, since the men who might have voted numbered 27,641,980, and the women numbered 26,759,952—a total of 54,421,832.

This is the first national election in which complete universal suffrage will be effective in the United States. If the fidelity of women to civic duty equals their devotion to home and family, their vote should equal the vote of the men and the total should exceed 58,900,000.

The task before the people of the United States—men and women—is to make democracy secure and to keep it secure. That will take all our strength, will tax

our intelligence to the utmost, and call for our keenest vigilance. Voting is our privilege, our obligation—perhaps even our burden. But it is also our most effective weapon. Short of serious punishment, failing to vote can pass muster. Whether Election Day brings heat or cold, rain or shine, day or blizzard, get to the polls and vote!

HALEY FISKE, President

Published by

METROPOLITAN LIFE INSURANCE COMPANY ~ NEW YORK
Bigest in the World, More Assets, More Policyholders, More Insurance in force, More new Insurance each year

GOOD COHERENCE THROUGH PARALLELISM AND REPETITION



The Winged Message

Noah's messenger was a dove. In Solomon's time, pigeons were trained to carry messages. Brutus used them at the siege of Modena. They served the Turks in their fights against the Crusaders. In mediæval wars they were more useful than ever before.

France had a carrier-pigeon mail service, with messages reduced by photography and read through a microscope.

Even today carrier pigeons are utilized as news-bearers in isolated parts of Europe.

In America, the land of the telephone, the carrier pigeon is bred only for racing. The winged word has taken the place of the winged messenger.

Pigeons may fly more than a mile a minute, but the telephone is as quick as speech itself.

The dove is the emblem of peace. The telephone is the instrument of peace. The telephone lines of the Bell System unite a hundred million people in one national family.

**AMERICAN TELEPHONE AND TELEGRAPH COMPANY
AND ASSOCIATED COMPANIES**

One Policy

One System

Universal Service

PUBLICITY COPY OF DISTINCTIVE KIND ILLUSTRATING THE USE OF THE NARRATIVE ORDER

a series of reasons for a statement already made. The climactic order is useful here.

The inductive and deductive orders are most useful in arguments and explanations, and hence will receive detailed consideration later in the chapter on reason-why copy.

Whatever the order chosen, it must be maintained throughout. There can be no haphazard drifting and shifting from one idea to another. In the advertisement "A Giant is Awakening," we have a metaphorical statement that appeals to our imagination, followed by a collection of dry-as-dust figures and another passage of inspiration. The mind cannot adjust to these changes readily. The order would be improved by putting the statistics down toward the end of the text.

Coherence is further aided by keeping one point of view and one form of construction. The mind works according to habit and after it has moved once or twice in a certain groove, it moves more easily in that groove than in some other. A question followed by another question is more coherent than a question followed by an assertion. It is for the sake of coherence that we find so many advertisements that contain only a string of "becauses." Too many sentences and paragraphs of the same construction become monotonous and therefore ineffective; three or four can be safely used.

So great similarity of construction is not essential. It is advisable, however, to keep the same subject throughout. If "you" (the reader) is the subject at the start, "you" should remain the subject until the end. Similarly an advertisement that begins in the first person should keep the first person until there is some logical reason for a change.

The final aid to coherence is the use of good connectives. Even when ideas are arranged in logical order and constructed similarly, there is need of connectives to bridge the small gaps between them. These connectives are of four kinds:

1. Numerical; as *first*, *second*, etc. This type is sometimes useful, but has a mechanical effect and deadens interest.

MONTANA

MASSACHUSETTS

A Giant is Awaking

Massachusetts, 8266 square miles, population, 3,336,416. Estimated property value, \$4,956,578,913.
Montana, 146,080 square miles, population, 376,053. Estimated property value, \$746,311,213.

Why has Massachusetts this advantage?

Because population makes land values

From 1900 to 1910 the population of the United States increased 21 per cent. The population of the Great Northwest, including North and South Dakota, Montana, Wyoming, Idaho, Washington and Oregon, jumped 71 per cent. It is the fastest growing section of the entire United States. Why? Because here is everything that makes for solid, substantial wealth—*timber, minerals, water power, irrigable lands, stock raising, unsurpassed farming facilities and three transcontinental railroads.*

Settlers are now flowing into this Northwest country in thousands. Cities are springing up as by magic. With the opening of the Panama Canal, Northwest populations will increase in leaps and bounds. We have seen this time coming for several years. We have bought outright the choicest building lots in the most vigorous and logical of Northwest young cities.

Here is the Northwest Townsite proposition to you:

We are offering building lots in five of these cities, located in three different states, on the most practical real estate investment plan ever devised. Maybe all, possibly two or three, at least one, of these five cities is destined to develop into a Denver, a Seattle, a Portland, Ore. These are the five cities in this offer: Bend, Ore.; Roundup, Mont.; Redmond, Ore.; Vale, Ore.; Lemmon, on the border line between South and North Dakota.

In each of these cities we have at present 170 building lots. We will sell—first come, first served—one lot in each of these five cities in these three states for \$500—\$500 for the entire five lots—payable in installments and free from taxes until paid for. Should the purchaser die before the whole sum is paid, but after paying \$250, we will deliver deeds to all five lots to his or her heirs or assigns free from further payments.

5 lots in 5 cities in 3 states, \$500

In considering this opportunity, remember the histories of Denver, Spokane, Seattle, Portland, Omaha. They once were raw frontier towns, now they stand for millions on millions of dollars. *The facts about this land are astounding.* You should read the facts. Fill in the coupon below or write us a personal letter for full particulars. This kind of opportunity comes but once in a generation. Don't wait. Write at once for our book.

The Northwest Townsite Co., 320 Chestnut St., Philadelphia, Pa.

We Print this Coupon for Your Convenience

NORTHWEST TOWNSITE CO.,
Philadelphia, Pa.

Date _____

Please register this inquiry and send me at once full particulars about the five towns mentioned in your advertisement in Every-body's for April, 1913, and your plan for investment. It is understood that this request involves no obligation of any kind on my part.

Name _____

No. _____ Street _____

County _____ State _____

P. O. _____

INCOHERENT COPY

2. Conjunctives; as *and*, *but*, *however*, *nevertheless*, etc.
These are most commonly used. The looser conjunctions, *and* and *but*, should be avoided as far as possible and more exact connectives employed in their stead.
3. Demonstratives; as *this* and *that*.
4. Repetitions of words. This last method should be more widely used. It is least mechanical and most emphatic.

The following example illustrates its effectiveness:

The story of every child is a story of growth and change—
A change too gradual and subtle for even the watchful eye
of a mother to detect, or for memory to recall.

Only in pictures can the story be told, and a record of the
childish features and expressions kept for all time.

A good photograph now and then, will mean everything to
you—and to your children, in after years.

Emphasis.—The final constructive principle is that of Emphasis. It demands that the most important ideas be given greatest prominence. In advertising, this commonly results in the use of display type or other mechanical means to make the important ideas stand out boldly. Even single words are put in bold face type or italics or are underlined to emphasize them. But the possibility of these methods of emphasis should not cause us to neglect the methods that are part of the work of construction.

Three elements at the most can be emphasized by display. Each paragraph of the text—yes, each sentence—has its important idea. Emphasis requires that these important ideas be given most space and the most prominent position—that is, the beginning or end. So in the copy as a whole, regardless of display, the important ideas should have most space (measured in terms of words, not merely inches or agate lines) and the best positions.

It may safely be said that the beginning of an advertisement should contain an idea that is most important to the reader. That is one reason why the name or slogan of the

100 Years to a Day

HOW wonderful it would be if our bodies were like the "one-hoss shay"—if we kept on going until we just collapsed from old age! What joy to live a life free from pain and illness, filled with pleasant activities and followed by a natural passing away—just the simple stopping of a worn-out heart!

Heart disease is another matter. Today more people die from heart disease than from tuberculosis or cancer or pneumonia. And many of them die needlessly. Heart disease is so little understood and so greatly feared! There has always been a hush whenever the dread words were mentioned—always an air of awe and mystery. The person who had heart disease was supposed to be doomed—with the sword of Damocles hanging by a hair above his head.

It was thought that nothing could be done about heart disease. Those who had it were afraid to exercise, afraid to work, afraid of this—afraid of that. Relatives watched with terror, ready to open the window or bring a glass of water.

But it need not be so. Heart disease is not the tragically incurable and unpredictable affliction it was thought to be.

Nature, in most cases, makes the heart strong enough to serve faithfully for a long life—there are few bad machines turned out of her work shop.

Day and night, year in and year out, this most wonderful machine in the world does its work. It has no rest, from the day you are born to the day you die. It has no time off for repairs—it knows no holidays and observes no union hours.

Steadily, steadfastly, second by second and minute by minute, this marvelous muscle contracts and expands—contracts and expands—pumping the blood all through

your body. More than 30 million times a year this action is repeated.



"Have you heard of the wonderful one-hoss shay,
That was built in such a logical way
It ran a hundred years to a day.
And then,"

All at once the horse stood still!
—First a shiver, and then a thrill
Then something decidedly like a spill.—

—What do you think the person found,
When he got up and stared around?
The poor old chair in a heap or mound
As if it had been to the mill and ground!
—"I'm not dead," said the old dog,—
All at once and nothing first,—
Just as bubbles do when they burst!"

Illustration by Mrs. Edward Fiske and Washington M. Loring. Copyright 1923 by Metropolitan Life Insurance Company. From *Metropolitan Life Insurance Company's Magazine*, Vol. 1, No. 1, January 1923. Used by permission of the author.

Treat your heart fairly—protect it from the things that may injure it and you have little to fear. Heart disease has grown to such alarming figures as the greatest life destroyer in the United States, simply be-

cause people have not dealt intelligently with it.

Many damaged hearts can be made to do their work through proper rest and care. The heart has amazing recuperative powers and often will mend itself if given a chance. But even though you have some serious organic heart trouble, there is no reason why you should despair. Some of the busiest, most useful people in the world, are heart sufferers.

If you have heart disease do not lose hope. A noted heart specialist said: "The cases in which people drop dead from heart disease are comparatively few. If those with impaired hearts will follow the instructions of their physicians they can live practically normal lives—and will most likely die of something else."

Find out how to live so you will not over-tax your heart. Learn the kind of occupations that are safe for you. Let your doctor tell you what you may do and what you must not do. Exercise is often a part of the treatment of heart disease but your exercise must be directed by your physician.

A lot of people are suffering from imaginary heart disease. Don't try to decide for yourself. There is scarcely a sensation associated with heart disease which may not be caused by some other disorder. The most important thing is to live hygienically, to keep yourself strong and well, so that disease germs will have little chance to attack your body. When you are ill put yourself at once in your doctor's care and obey his orders.

Have your heart carefully examined after every attack of serious illness.

Aim for "A hundred years to a day."



It has been estimated that 2% of the population of the United States, or more than 2,000,000, have organic heart disease.

Statistics show that one industrial worker in every fifty has a serious heart defect. And one out of every 13, no suffering disease.

The annual death toll of heart disease in the United States is 150,000.

Prior to 1912 tuberculosis caused more deaths in the United States than any other disease. Since then heart disease tends to the lead. The reason is that the death rate for tuberculosis has dropped, while the death rate for heart disease has remained almost stationary.

In the communities where people have learned how to fight tuberculosis, it

becomes less of a menace each year.

As fast as people understand what can be done to prevent and relieve heart disease, there will not only a decrease in the number of deaths but an equally great increase in the number of lives completely transformed—from dependence and anxiety to usefulness and happiness.

HALEY FISKE, President.

Published by

METROPOLITAN LIFE INSURANCE COMPANY—NEW YORK
Biggest in the World, More Assets, More Policyholders, More Insurance in force, More new Insurance each year

No. 19

GOOD UNITY, COHERENCE, AND EMPHASIS

This piece of copy won the Harvard Advertising Award for most effective use of English.

advertiser should rarely appear there. The ending may contain the idea that is of the most importance to the advertiser—which is usually the stimulus to action, together with the advertiser's address.

Proportion is largely a matter of judgment. The most frequent violation of it is in giving undue space to attacks on the advertiser's competitors or other ideas that are at best negative in value.

To sum up, then, the copy in an advertisement should perform as much of the sales appeal as is consistent with the complete sales plan and the nature of the campaign. It should be unified; that is, concentrated upon one main idea, with all non-essentials omitted. It should be coherent; that is, arranged in logical order, and so constructed and connected that the reader will read uninterruptedly from beginning to end. It should be emphatic; that is, the beginning and end should contain the most important ideas and all the ideas should be given space commensurate with their importance.

PROBLEMS

1. Make a careful study and analysis of the fountain pen you are now using together with such facts as you can easily discover regarding its manufacture. On the basis of these facts set down all the possible talking points which may be used in advertising the product. Underline the talking points which you consider most satisfactory for the main theme or keynote of your advertisement and give reasons for your choice.
2. Write the copy for this fountain pen.
3. Write copy for a general magazine advertisement for vulcanized roofing based on the following facts :

Vulcanite shingles are thick, heavy, tough, strong, fireproof, waterproof, practically indestructible. They lie flat and cannot be disturbed by high winds. They are saturated with asphalt by the Glendenning process. They are hexagon shaped. They are made in all attractive colors, red, green, gray, brown, and in combinations that give artistic blends. They are made by the makers of Beaver Board. They cost more than wooden shingles, but are cheaper in the end.

CHAPTER XVIII

REASON-WHY COPY

Nature and Value of Reason-Why Appeals.—Reason-why (long-circuit) copy makes its chief appeal to the reason rather than to the senses or emotions. Its chief attempt is to persuade or convince, and such desire as it arouses is largely intellectual. It corresponds closely to the forms of literary composition called exposition and argument, whereas human-interest copy corresponds more nearly to description and narration.

Reason-why copy has a larger field of usefulness than human-interest. Competitive conditions are such that it is often not enough for the advertiser to create a desire for his type of product. The response he needs is a deliberate choice of his particular product.

The distinction between two closely similar articles is often one that can be perceived by the mind only. The pleasures of riding in an automobile are much the same in kind, but no two makes of cars are precisely alike. The price, appearance, power, cost of up-keep, and many other considerations lead to a man's choice of a particular make among the many on the market.

Narrowing the Choice.—Since the important part of the work of reason-why copy is to make the reader choose the advertised article in preference to a competitor's article, it might be thought that the end can be reached by the elimination of the alternatives. The danger of attacks on competitors is that they often weaken confidence in the class as a whole. They make the reader think that he may be defrauded in his purchase and perhaps he had better get along without the article

or any similar article. Moreover, copy attacking competitors is likely to violate the principles of emphasis, which demands that stress be laid upon the things that are important. A positive appeal is almost always more important than a negative warning.

Attacks on competitors may sometimes be used in the case of a type of article that is well established and habitually bought. Even here it is bad unless the elimination of alternatives leads to acceptance of the article advertised. If there are only two roads a man may follow, it is just as useful to warn him away from the wrong one as to direct him to the right one. It is possible to attack the habit of drinking coffee if the avoidance of coffee leads to the substitute of "Postum." When several new coffee substitutes have entered the field, this appeal may no longer be effective and any new coffee substitute would probably do well to lay most stress upon the positive benefits.

Similar principles apply to so-called "substitute" copy where the advertiser warns the reader against imitations of his product. The buying habit must be strong before a warning against substitutes can be effective. In the case of an article bought but seldom, it is more profitable to show the need and to show that the article fills the need, than to concentrate upon the warning against imitations.

Since contrast increases the vividness of impression, however, comparison or "deadly parallel" copy is sometimes effective. In this the merits of an article are placed beside the corresponding defects of competitors or substitutes. Thus the U. S. Gutta Percha Paint Company shows side by side a picture of Barreled Sunlight and a picture of ordinary flat finished paint as viewed under the microscope. The smoothness of the one is made more conspicuous by contrast with the roughness of the other, and the advertiser's argument about the services of his product in reflecting light and resisting dirt and dust and in being easily cleaned are made more convincing.

No dirt can cling to this white woodwork

"I LOVE white woodwork," a woman said recently, "but we have three little children—and you know how their hands soil it!"

Millions of people do know!

Dirt from little fingers—unavoidable dust and dirt that invades every home—a damp cloth will easily remove it all from woodwork painted with Barreled Sunlight. That is why Barreled Sunlight is being used everywhere today.

The photographs in the circles below show clearly why Barreled Sunlight is so easy to keep clean.

Barreled Sunlight is made by a special process which produces a lustrous surface so smooth that the finest particles of dust or dirt cannot sink in. A surface so smooth that you can wash it as easily as white tile.

Barreled Sunlight is being used today not only in homes but in hotels and apartment houses and in business and industrial interiors of every type. It costs less than enamel, is easy to apply and requires fewer coats. One coat is generally sufficient over a previously painted light surface. Where more than one coat is necessary use Barreled Sunlight Undercoat.

Barreled Sunlight comes ready mixed in cans from half-pint to 5-gallons—and in barrels and half-barrels. Can be readily tinted.

If your dealer cannot supply you, send coupon below with ten cents for a sample can, containing enough Barreled Sunlight to paint a bathroom cabinet, shelf, mirror, etc.—or any similar article.

U. S. GUTTA PERCHA PAINT CO.

Factory and Main Offices: 18A Dudley St., Providence, R. I.
New York City: 350 Madison Ave. Chicago: 419 Washington Blvd.
San Francisco: 38 O'Farrell St.

Distributors in all principal cities. Dealers everywhere.



Ordinary Flat Finish White Paint



Barreled Sunlight

WHAT PAINT LOOKS LIKE THROUGH A MICROSCOPE

These photographs were taken through a powerful microscope. Each paint was magnified to the same high degree. The surface of ordinary flat finish white paint is "so dirty" it is so easy to keep clean! Its surface is rough, uneven and non-porous. It resists dirt and can be washed like tile.



Barreled Sunlight is ideal not only for woodwork throughout the house but for the walls of kitchens, bathrooms, etc.

7 things to know about Barreled Sunlight

1. Washes like tile
2. Easy to apply
3. Costs less than enamel
4. Requires fewer coats
5. Possesses a soft lustre peculiar to itself.
6. Can be tinted any color
7. Guaranteed to remain white longer than any gloss paint or enamel, domestic or foreign, applied under the same conditions.

Barreled  Sunlight
THE RICE PROCESS WHITE

Send me information about Barreled Sunlight

SEND THE COUPON FOR SAMPLE CAN

U. S. GUTTA PERCHA PAINT CO.,
18A Dudley Street, Providence, R. I.
Enclosed find ten cents for sample can of Barreled Sunlight
to be mailed postage paid.

Name _____

St and No. _____

City _____ State _____

A MODERN VARIATION OF COMPARISON OR "DEADLY PARALLEL" METHOD

A similar method, which is better in the comparatively few cases where it can be used, is to make the comparison between two models or products made by the same advertiser, each of which has its own distinctive uses and merits. This not only avoids the difficulty of having the reader think about competitors and substitutes, but also tends to make him formulate his preferences. The personal salesman of books frequently gets the prospect to show a preference for one of several bindings, before the prospect has indicated any decision as to whether he will buy the book at all. Indeed, he has made no decision, but by fixing his mind on the choice between different bindings he leaps over the other decision. Without knowing it, he has decided to buy the article.

Many other cases might be cited where the reason-why copy apparently does not ask the reader to choose the type of article, but rather to choose between two or three forms of the same type—between shaving soap in the form of stick, powder, or cream; between tires with plain, all-weather, or non-skid treads.

Evidence of Tests.—All reason-why copy should be based upon evidence, either stated or implied—preferably stated.

Evidence is of four main types:

1. Scientific construction.
2. Records of performance.
3. Testimony.
4. Tests and guarantees.

Scientific construction evidence includes all kinds of facts about the manufacture of an article, such as the ingredients, the design, the processes, the workmanship, etc. An automobile tire, for example, may base its claims of strength and durability upon the fact that an exceptionally long-fibred cotton is used in the cords, or that the cords are exceptionally thick, or that they are woven together by some exclusive process, or that

Did your car start hard this morning?



Hard starting and poor performance in cold weather have always been bad enough, but these difficulties become worse each year because of fuel conditions. Spark plugs with the ordinary smooth-surface porcelain permit an accumulation of soot, particularly when the choker is used to any extent. Upon stopping the engine in cold weather the gummy deposit on the surface of the porcelain will harden, causing short circuit and making it almost impossible to start.

These troubles of hard starting and poor performance are experienced in cold weather by most motorists and particularly with old cars.

Many motorists resort to priming, but no amount of priming will start a motor in which the plugs are shorted with carbon.

With AC Carbon Proof Plugs the saw-tooth edges of the high temperature fins do not permit the carbon to accumulate over the entire surface, as these thin edges heat up rapidly and burn away the soot before it turns to carbon. This effectively breaks up short circuits, makes for easier starting and a better running engine.

AC Carbon Proof Plugs facilitate starting and give a sweet running motor to all cars, even old ones that pump oil.

When a motor is out of tune it often happens that costly repair bills are incurred, various adjustments made, and finally it is found that new spark plugs are the remedy. Avoid this expense by first putting in a new set of AC's.

Put a set of AC Carbon Proofs in your car today. Any good dealer or garage can supply you with AC Carbon Proofs that were specially designed for your engine.



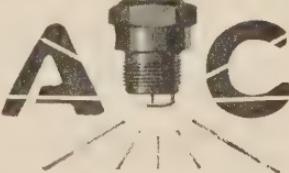
The Function of a Spark Plug

is to deliver the *entire* spark at the gap. If part of it leaks away through the insulation, or due to an accumulation of carbon on the surface of the porcelain, there will be no spark, or it will be so weakened that it will not properly ignite cold mixtures when starting.

Ford Owners

The AC 1075 for Ford engines is the plug you should use. It has our patented wire clip for the Ford terminal, our new design electrode which prevents oil from lodging in the spark gap, and the famous AC Carbon Proof

porcelain with its high temperature fins that attain sufficient heat to burn away oil deposits, thus offering effective resistance to carbon. If your Ford dealer will not supply you, any other good dealer can meet your needs.



AC Spark Plug Company, Flint, Michigan

U. S. Pat. Av. 1,135,727, April 12, 1915; U. S. Pat. No. 1,216,139, Feb. 13, 1917 Other Patents Pending

SCIENTIFIC CONSTRUCTION EVIDENCE PRESENTED WITH THE SERVICE VIEWPOINT



BRINGS 44% OF ITS COST AFTER 108,000 MILES

One of the "Big Four" tire companies tests its products in actual use on the road.

Three Packard Sixes have recently completed 320,000 miles of continuous service in these tire tests.

One of them traveled 108,000 miles on a schedule of 420 miles per day.

That is the equivalent of ten years of average owner use.

Only it's much harder on the car than ten years of ordinary driving.

Because the wear and tear and strain are concentrated into a few months.

Yet this Packard Six, just as it was, at the end of 108,000 miles—without rebuilding or overhaul-

ing, without refinishing—was bought by a motor car expert.

The superintendent of a large garage—a mechanical authority who knows motor cars—gladly paid for this Packard Six, 44% of its original cost.

He says he expects to drive it for ten years himself.

That is the kind of quality built into the Packard Six—the kind which makes Packard the most economical investment in personal transportation.



A never-touch photograph taken May 1, 1921, after 108,000 miles of service.

ASK THE MAN WHO OWNS ONE

PERFORMANCE EVIDENCE PRESENTED FORCEFULLY

the company has had the longest experience in making this type of article?

Scientific construction evidence is very commonly used, because it is commonly available and can be gathered with less effort than other kinds of material. In the early history of a product it may be the only form of evidence obtainable. It is not always convincing proof, however, for it may merely show that the article is superior in theory and not that it is actually superior in practice. Moreover, facts about manufacturing processes are not intrinsically interesting, and unless care is taken to maintain the service viewpoint, the copy may easily degenerate into "manufacturer's copy." In recent years some advertisers have avoided this danger by pointing out that the distinctive merits of construction were based upon the demands or suggestions of consumers.

Records of Performance.—The second kind of evidence is in the form of well-authenticated records and statistics that may show the performance of the article under given conditions, the volume of sales for a given period, or the like. In advertising technical products, evidence of this form is particularly strong. Its lack of intrinsic interest, however, makes it less useful in general advertising and in advertising to women.

Whenever used such evidence should be absolutely specific. Instead of saying that one large company has the roofs of its buildings covered by our roofing, it would be better to say, "The Bush Terminal Company has 3,100,000 square feet (70 acres) of our roofing." Sometimes facts and figures can be given interest, not only by being concrete, but by being expressed in terms of action. A cross-country endurance trip of an automobile might have something of more interest than miles covered, number of gallons of gasoline consumed, and cost of repairs. It might show how the car plunged through mud up to the hubs, crossed wastes of desert sand, and crept along the edge of towering cliffs until it reached its destina-

tion. This method is to be used with some caution. If the advertisement is simply trying to convince a few interested persons, it is usually better to stick to the conservative tabulation of figures.

Performance evidence is such a general favorite, especially in automobile and other competitive advertising, that it is sometimes manufactured; in other words, a speed or endurance test is staged either for the advertiser's car alone or as a challenge trial for all comers. There is no valid objection to such a method when the performance is properly supervised by unbiased outside authority, but often the performance is more or less of a stunt that has little in common with the everyday requirements of the average user. Moreover, there are sometimes grounds for suspecting that conclusions of general superiority would be fallacious, because based on too few instances. Some advertisers, therefore, collect a tremendous number of performances from a large group of representative consumers and use the grand total or average as evidence. The following example illustrates:

547,306 MILES—27.28 MILES PER GALLON!

An Economy Run Equal to a Trip to the Moon and Return
Overland recently did a very big thing in a very big way. In a great National Economy-Endurance Run, which we believe was the biggest demonstration of its kind ever attempted, several hundred Overlands ran up impressive records of economy, reliability and endurance.

The actual figures of the results tell a great story. With engines running uninterruptedly for a total of 25.547 hours, the enormous distance of 547,306 miles was covered in a little less than one week—and an average established of 27.28 miles to the gallon of gasoline!

Think of it—547,306 miles! That is the equivalent to a trip all the way to the moon and back again—and a couple of trips around the world to spare! Keeping to earth, the mileage covered equals 22 complete trips around the world at the Equator.

Every Overland used in the demonstration was a stock car. . . .

.....

Testimony.—Testimony, the third class of evidence, consists of the statements of those who have used the article and are in a position to speak of its merits. This type of evidence has lost much of its force for thinking people, because of the fact that it has been used in connection with medical advertising of doubtful character and because testimonials are frequently given by people who have not used the article and are only trying to gain a little notoriety. The intrinsic value of the testimony that purports to come from actresses, baseball players, and people prominent in the amusement world, is almost negligible. Such testimonials may have weight, but it is by their appeal to the emotions, rather than by their appeal to the reason.

The only kind of testimony that is really valuable in a strictly reason-why appeal is that which comes from people of unquestioned reputation for integrity, who are qualified to speak with authority. The testimony of architects and builders as to a certain type of furnace may do much to create confidence. It is best, of course, when the author of the testimonial is known personally or by reputation to a large percentage of prospective buyers.

Tests.—The best kind of evidence is that which the reader himself supplies from his own experience and knowledge. Of almost equal value are tests that he can make himself, such as the litmus paper test for acid mouth in the case of Pebecco and the blow-pipe test on white lead in the case of the National Lead Company's product. Even though the reader does not actually make the test, the advertiser's willingness to have him make it gives him confidence in the article. The same thing is true of approval and money-back offers or hard-and-fast guarantees played up in the copy.

Deductive Reasoning.—Before the writer can actually begin the work of constructing a piece of reason-why copy, he should carefully analyze the proposition. He should pick



From a painting by ARTHUR KELLEY

Home of Roger W. Babson, Wellesley Hills, Mass.; Benjamin Proctor, Jr., Architect
IDEAL TYPE A HEAT MACHINE and AMERICAN Radiators installed by Barber Co., Boston

© ARCO 1923

When Roger Babson invests in warmth

THOUSANDS of discerning investors have profited by Roger W. Babson's business reports and financial service.

Recently Mr. Babson made an investment on his own account, and these paragraphs are from his letter concerning it:

"The TYPE A BOILER installed in my residence is what you call it—a 'Heat Machine,'" he writes. "During the coldest weather we attend to it only twice a day and at times it can be left sixteen hours without attention.

"My experience with the regular type of boiler in my old residence leads me to believe that the Type A is fully 20% more economical."

Mr. Babson often advises his clients to "take a loss" by selling a bad invest-

ment, and put the money into a security with assured earning power.

That advice should be followed by many home owners in respect to their heating plants. Keeping an old-fashioned heating plant is like keeping shares in a wildcat mine.

Take out the old coal waster and install the IDEAL TYPE A HEAT MACHINE. In a few years the original cost will have been paid back to you; and the IDEAL TYPE A will continue to pay dividends of from 20% to 33½% in fuel that it saves as long as you live in the house.

For full information regarding this gilt-edged investment and how it can pay dividends to you, send your name to either address below. A book with full color illustrations and performance charts will be mailed to you at once.



AMERICAN RADIATOR COMPANY

IDEAL Boilers and AMERICAN Radiators for every heating need

104 West 42nd Street, New York

Dept. 39

816 So. Michigan Ave., Chicago

THE RIGHT KIND OF TESTIMONIAL EVIDENCE

out the talking points and the facts that ought to be most effective with his prospective buyers. When he has sifted them down to the few that can be placed in a single piece of copy he is ready for the presentation of the argument. The two main orders of presentation are the deductive and the inductive.

The deductive order gives the main claim or assertion first and then backs it up with explanation, logical reasoning, and evidence. "A Marvel of Simplicity," says the Fiat Car, and then gives the details of construction which proves its simplicity. "Insures Light in Emergency," "Cuts Tire Cost in Half," "Three Lamps for the Price of One." These are examples of headlines that indicate a deductive appeal.

The deductive order is useful when the general appeal is one that is close to the reader's interests and capable of being presented in an attractive way. It has publicity value in that even the reader who gives it only a casual glance is likely to get the association between need and commodity, even though the remainder of the advertisement is not read.

The danger of the deductive order is the danger of indulging in generalities that fail to arouse interest. There is a further danger in that writers are likely to follow the general assertion with a mere list of "because," disconnected and monotonous. A list of reasons to support a general assertion is usually a weak method. If it is used, the word "because" should not be tacked on at the beginning of each reason, for the word is not deserving of this emphasis.

The deductive appeal, however, is usually good for newspaper copy and for copy in other publications reaching varied classes of readers.

Inductive Appeal.—The inductive appeal begins with a concrete fact or bit of evidence and from this reasons to the general assertion or conclusion. The concrete fact may be a big one—one that almost implies a conclusion. A good instance of this is the Reo advertisement which reads: "\$200

BARRETT SPECIFICATION ROOFS

No Maintenance Cost

An investigation into net roofing costs will promptly disclose the superiority of Barrett Specification Roofs. Their first cost is lower than that of any other permanent roof, and, as they require no painting or other care for upwards of twenty years, their maintenance cost is nil.

The Bush Terminal Company, with a total roof area of more than 70 acres (3,100,000 square feet) on their 181 buildings in Brooklyn, N. Y., illustrated below, studied the subject of roofing costs, and adopted this type of roofs. The Vice-President of the Bush Terminal Company writes:

“We use this kind of roofing because our experience has shown it to be the best and cheapest. Our analysis of first cost of application and cost of maintenance entitles us to speak with some measure of authority.”

The roofing contractor states that the expense for maintenance of this entire roof area has been less than \$10 and estimates that if metal or ready-made roofings had been used it would have been impossible to keep the buildings free from leaks, and that the painting bills alone up to date would probably have amounted to at least \$50,000.

It is on such evidence as this that we base the statement that the maintenance cost of Barrett Specification Roofs is nothing per year—and the \$10 exception “proves the rule.”

A copy of The Barrett Specification free on request. Address our nearest office.

BARRETT SPECIFICATION ROOFS

*• A \$10 repair bill on 70 acres of roof
over a 16 year period*

The Bush Terminal Buildings in Brooklyn, N. Y., extend a mile along the shore.

The net roof area of these buildings is 3,100,000 square feet—or more than 70 acres.

Every inch of this is roofed with Barrett materials—and, since 1897, when the first roof was covered, the cost of maintenance has been less than \$10.00.

The Bush Terminal people write us:

"We use this kind of roofing because our experience has shown it to be the best and cheapest. Our analysis of first cost of application and cost of maintenance entitles us to speak with some measure of authority."

The idea behind Barrett Specification Roofs is an old one, established by years of experience—namely, that coal tar pitch, tarred felt, and gravel or slag, when properly laid, make the best and most economical roof covering.

Architects, engineers and contractors know that, if The Barrett Specification is followed absolutely, the resulting roof will last longer and cost less than any other kind.

Copy of The Barrett Specification with tracing ready for incorporation in your building plans sent free on request. Address our nearest office.

BARRETT MANUFACTURING COMPANY

Buried." It begins with this concrete statement and then shows how the buyer benefits by this extra \$200 spent on details of construction that are not apparent to the eye. On the other hand, the concrete fact may be a small one, as "There is no gear lever in the new Haynes Car," or, "Our average profit is \$2.90 per tire." It may simply be a suggestion of the particular piece of evidence, as "Cambridge's Experience with Tarvia," or "A Million Dollars' Worth of Harley-Davidsons in the Government Service."

It is obvious that in most cases inductive copy has little publicity value. It has to be read completely before the argument can have much weight. It is not to be recommended, therefore, in most cases of newspaper advertising, or in cases where the message is to be impressed upon a large number. It is advisable for advertisements in business and technical publications where readers are picked, and in advertisements where it is more important to convince a few people than it is to make a slight impression upon a much larger number.

The example on page 209 represents a piece of inductive copy based upon the same material as the advertisement on page 208, which is a deductive appeal. In this case the inductive appeal is the more effective. The evidence has sufficient interest in itself to attract readers, because of the prominence of the concern and the exactness of the figures. The general claims, on the other hand, are such as might be made by almost any other roofing manufacturer and are not convincing until the evidence has been read.

Although reason-why copy has the effect of an argument, it need not always have the methods of a debater. The kind of reason-why copy that made the name famous was rather aggressive and dominating—hammer-and-tongs style. It had the short, snappy sentences and paragraphs of a Brisbane editorial, and much of the same positive tone. For many people this style of presentation is still effective. Within recent years, however, the tendency has been away from it. It is too likely



Radio fan broadcasts a Valspar message—

One day when Robert H. Fawcett of Mount Hermon, Mass., was experimenting on his radio set, he upset the storage battery. The biting acid spilled all over the rug and on the varnished table-shelf and floor.

The rug and the finish on the table-shelf were eaten away by the acid but the floor, lo and behold—was as brilliant and lustrous as ever.

Of course, the owner was astonished—until he remembered that the floor was finished with Valspar Varnish-Stain.

In writing us about this unusual and interesting test he says—"I will always use Valspar on all my furniture and woodwork after this

because I will know it is safe."

Valspar Varnish-Stains are the famous Valspar Varnish plus permanent wood colors. They are unequalled for floors, front doors, furniture and all woodwork—indoors and out—that require staining and varnishing.

You can secure them in Light Oak, Dark Oak, Walnut, Mahogany, Cherry and Moss Green. Waterproof and translucent, these stains bring out the grain in all its beauty.

Valspar Varnish-Stains stand all the famous Valspar tests. They are easy to apply, work freely and smoothly under the brush and dry hard over night.

Largest Manufacturers of High Grade Varnishes in the World

**VALENTINE'S
VALSPAR
VARNISH-STAIN**

Printed in U. S. A.



This Coupon is worth 20 to 80 Cents

VALENTINE & COMPANY, 456 Fourth Ave., New York

I enclose dealer's name and stamp—20¢ apiece for each 80¢ sample can checked at right. (Only one sample per person of each product supplied at this special price.) Print full mail address here.

Dealer's Name.....
Dealer's Address.....
Your Name.....
Your Address.....
Valspar Stain <input type="checkbox"/>	
State Color.....	
Valspar <input type="checkbox"/>	
Valspar-Enamel <input type="checkbox"/>	
State Color.....	

Send for Sample Can
and Color Chart

TIMELY INTERESTING EVIDENCE—PERFORMANCE AND TESTIMONIAL

to arouse opposition among those who prefer to form their own opinions and who refuse to be driven. Moreover, the style becomes monotonous in lengthy copy and it does not harmonize well with the type of reading matter preferred by the modern public.

A great deal of reason-why copy today is written in more modest matter-of-fact style. The advertiser presents his evidence with dignity and restraint and allows the reader to form his own conclusions. Sometimes he introduces the personal pronouns "you" and "I" and makes his copy resemble the heart-to-heart conversation of a personal sales talk. It is a difficult method but when well done is extremely effective. The example on page 211 illustrates.

Another method that has gained popularity is that of presenting the facts in narrative or drama and in much the same style as a human interest fiction story. Copy of this sort has readability and avoids making the purpose of the argument too obvious. There is some slight danger that readers who are accustomed to think of narrative as fiction may not accept the facts as absolutely dependable truth. This disadvantage, however, is rarely enough to offset the increased interest which results from the proper use of the dramatized fact method. See page 211.

PROBLEMS

1. What kinds of evidence would you consider most suitable and what kinds least suitable for reason-why advertisements of each of the following products:

- a. Automobile tire that is long wearing
 - b. A tooth paste that counteracts acid mouth
 - c. A complexion cream that cleans and refreshes the skin
 - d. A road coating that resists wear and does not have to be renewed frequently
2. Write a reason-why advertisement for the Corona Typewriter based on any part of the following material:

The Corona weighs 7 lbs.

It is packed in a strong carrying case.

It takes the regular size paper and turns out the same quality and quantity of work as any other good typewriter.

Its construction is extremely simple with no unnecessary parts.

All its mechanism is made of metals and alloys chosen for their combination of light weight and strength.

The Corona is the favorite choice of salesmen, travellers, and globe-trotters.

It was carried on Roosevelt's Expedition in 1909 and his expedition to Brazil in 1916.

It was used by Sir Ernest Shackleton on his last expedition.

It was used on the MacMillan Arctic Expedition and at that time was under ice and snow for 270 days.

On all these expeditions it has worked perfectly.

It is the choice of such noted writers as H. G. Wells, Judge Ben B. Lindsey and others.

It is used by many sporting writers. When Dempsey was knocked through the ropes by Firpo in their recent prize fight he fell on the Corona typewriter which was being used by Jack Lawrence, the sporting writer for the New York *Herald-Tribune*. After Dempsey got back into the ring, Lawrence straightened out a few bent keys and was able to complete the typewriting of his story. This machine had already been in service for three years and had suffered several mishaps. On one occasion it had been dropped from the deck of a boat at the New London Regatta, had struck the pier and rebounded into the water, but even this had not necessitated repairs.

All these facts are substantiated by letters from owners of the machines.

3. Write in deductive order a reason-why advertisement for the Overland car based on the evidence given in the copy on page 202.

4. Write in the inductive order a piece of reason-why copy for Palmolive Soap featuring the ingredients it contains. Palmolive's power to protect and preserve the beauty of the complexion is due mainly to its ingredients. These ingredients are entirely vegetable oils from the cocoanut tree, the African palm tree, and the olive tree. The color of Palmolive soap is the natural color derived from these ingredients with no artificial coloring matter added. There are no animal fats or ordinary soap oils. The ingredients are blended by a secret process.

CHAPTER XIX

HUMAN-INTEREST COPY

Its Purposes and Methods.—Human-interest or “short-circuit” copy makes its chief appeal to the senses or emotions of the reader. Response to it is instinctive rather than reasoned, and consequently depends largely upon suggestion—very little upon deliberation.

In view of these facts it is natural that human-interest advertisements often depend more upon illustration and other elements of display than upon the copy itself. Frequently the copy plays but a small part. It is not in any case unimportant, for, however brief it is, it should have some human-interest quality and harmonize with the display.

Although human-interest copy is most obviously suitable for articles that gratify the senses or emotions, it is by no means limited to these. All copy that deals with the actions and feelings of human beings contains something of the human-interest element. As has been pointed out in the previous chapter, arguments and explanations may be cast deliberately into one of the many human-interest forms of literature for the sake of greater readability. Testimonial evidence sometimes compensates for its weakness as proof, by associating the advertised article with some personage who is in the public lime-light and has a following of admirers. In addition, other emotional suggestions—helpful or harmful—are continually creeping into all kinds of copy through the associations of its words and other symbols of expression.

Associations in Copy.—All familiar words have their associations for us, derived from our previous experiences with them. Even so simple a thing as a person's name is likely to

call up to our minds some individual of that name we have known, and the word is unconsciously colored by our impression of the individual. Anna, Grace, Eva, Charles, George, Henry, each brings up its associations from our past experience, usually with a feeling of like or dislike.

In reason-why copy the writer has only to guard against bad associations that might defeat his purposes. He may avoid "cortege," because to many people it suggests a funeral procession. He may avoid "instalment," because it is likely to suggest an instalment collector. In arguing that every man is distinct and individual, he may prefer not to use the expression "down to your thumb-prints," because thumb-prints are still associated in some minds with the identification of criminals, although the wider extension of their use in recent years has made this suggestion less objectionable.

In emotional copy, likewise, bad suggestions must be avoided. But there is usually also the possibility of using suggestion positively to help convey the message. Our opinions of advertised products are not all due to logical proof. Indeed, the mere repetition of a statement or a single word in connection with an advertised brand may be sufficient to establish the idea in the public mind. The difficulty is that it would probably take too long and be too costly. However, there are many ways whereby the copy-writer may use the laws of association to reinforce a sensuous or emotional impression. Sometimes he takes advantage of associations that are already in the mind; sometimes he establishes new associations.

How Suggestion Works.—We may conveniently look upon suggestion as a method of causing the reader to see a complete image by giving him a part of it. The remainder he constructs from his imagination, based on his past experience. It is as if we had a circle with one or more segments omitted. The eye would leap the gaps and would see the circle as a complete unbroken whole.

This method of suggestion has been effectively used in advertising illustrations by Coles Phillips and others. Their shadow drawings do not show complete figures. They merely give us some lines and from our knowledge of the human form we have no difficulty in supplying the rest. In the same way, we can take a common maxim and repeat the first part of it: "All's Well," "Never too Late," "A Stitch in Time," and so on. The mind supplies the rest. In a story it is not always necessary to give the ending. A slight turn in the direction of the solution is enough for the reader.

There are many ways in which this method of associating ideas is used in advertising copy. Frequently an old adage or maxim is paraphrased, such as "A Tube in Time Saved Mine," or "A Miss is as Good as her Smile." These give no appeal to the reason. They do, however, have some emotional effect; first by their appeal to the sense of humor, and second by the fact that they associate with the article things that are old and true, so that unconsciously the reader is led to believe in the truth of the advertiser and his message.

An extremely valuable method of using associations is to omit steps in the progress of the thought, when the reader can readily supply the omissions. Most copy-writers are needlessly explicit and long-winded. A few fragments of sentences are often enough to establish a complete picture, as in the following example:

Your Lamps Must Tell You

Night driving on city street or country road
brings risks! A bicyclist, a wagon, a car
by the curb, a ditch, a hole, a sudden curve!

Establishing New Associations.—One of the most common and powerful ways of establishing new associations is through the imitative instinct, by showing the words and acts of human beings. We see a person doing a thing and there is a natural tendency on our part to follow suit. One



Your

Wallpaper

tells who
you are



WHEN MARTHA WASHINGTON was once redecorating Mount Vernon, Lafayette unexpectedly arrived. Guests had to be invited in his honor that very night. The re-papering of the reception rooms was still unfinished.

So the gallant Frenchman and George Washington turned to and exchanged their swords for paperhangers' shears. And that night the First Lady of the Land received her guests with an appropriate setting for her stately beauty.

Long before and ever since the days of Martha Washington, gracious hostesses have written their own taste and charm upon the wallpapers of their homes. In all the decoration of your home there

is nothing quite so individual as your wallpaper. It is the first thing guests see when they enter your doors. It is the last thing they remember when they leave. Wallpaper is the test of good taste. It tells who you are just as surely as the clothes you wear. Some women have the happy faculty of personalizing their homes. More than you might guess, they do it with wallpaper.

* * *

Send for interesting booklet, *Wallpaper*, containing helpful decorating suggestions for every room in the house. Thirty-two pages with many handsome illustrations in full color. Sent postpaid to any address for ten cents in stamps or coin.

Any store that displays this sign is an Associate of The Wallpaper Guild. There you will find good wallpapers, competent workmanship and fair prices.



\$250 IN PRIZES for the best statements in not more than 200 words, "Why I Used Wallpaper in my Hall." First prize \$25, twenty other prizes \$10 each. Use one side of paper only, writing name and address plainly. Statements must be mailed before November 1st, 1923, addressed to Publicity Director, Room 1822, 461 Eighth Avenue, New York City.

WALLPAPER MANUFACTURERS ASSOCIATION of the United States 461 Eighth Avenue New York City

USE OF ASSOCIATION TO BUILD PRESTIGE

Photo by
H. H. Bennett
Photo by
F. G. Johnson
Photo by
John D. Edwards
Photo by
John D. Edwards
Photo by
John D. Edwards

Virtually every year of Roosevelt's career has been through the press and through his own eyesight. These glasses gave him. As a public speaker he could not afford to have his hands tied, and he had to hold his magnetic message to every man of his audience.

With these glasses where would a boy born at a weak, halting, awkward stage in life have seen the Rockies? At a great starting point that little appearance is all for eyeglasses.

The Other Roosevelt

OCTOBER 27th will be the sixty-fifth anniversary of the birth of Theodore Roosevelt, American of Americans, gallant warrior for right and progress—one of the great men of the ages.

But there was another Roosevelt, not so familiar to us all—the shy, awkward boy, held back by ill health and above all by poor eyesight. Let us hear the story of this other Roosevelt in his own words (*Theodore Roosevelt: An Autobiography*, page 27, copyright Charles Scribner's Sons, Publishers).

"Quite unknown to myself, I was, while a boy, under a hopeless disadvantage in studying nature. I was very nearsighted, so that the only things I could study were those I ran against or stumbled over. . . . It was this summer that I got my first gun, and it puzzled me that my companions seemed to see things to shoot at which I could not see at all.

"One day they read aloud an advertisement in huge letters on a distant billboard, and I then realized that something was the matter, for not only

was I unable to read the sign but I could not even see the letters. I spoke to my father, and soon afterwards got my first pair of spectacles, which literally opened a new world to me.

"I had no idea how beautiful the world was until I got these spectacles. I had been a clumsy and awkward little boy and while much of my clumsiness and awkwardness was doubtless due to general characteristics, a good deal of it was due to the fact that I could not see and yet was wholly ignorant that I was not seeing.

"The recollection of this experience gives me a keen sympathy with those who are trying in our public schools and elsewhere to remove the physical causes of deficiency in children, who are often unjustly blamed for being obstinate or unambitious or mentally stupid."

Like Roosevelt, quite unknown to yourself you may need eyeglasses to make the most of your life. Have your eyes examined today.

American Optical Company Southbridge Mass U.S.A.

WELLSWORTH GLASSES

WELLSWORTH PARK, SOUTHBRIDGE, MASS.

All that Science can give; all that Artistry can add.

ASSOCIATION WITH A GREAT PERSONAGE

man in a street-car yawns and soon everybody is yawning. One man stands in the street and gazes up at the top of a high building. A crowd collects, with each man craning his neck. The suggestion given by an action is, of course, stronger than that given by words. Consequently, this method lends itself to pictorial advertising better than to all-copy advertising. Articles such as Arrow collars and Cluett shirts depend largely on it. The suggestion is of greatest value when the person pictured is one whom we admire.

There are innumerable other methods of suggesting the qualities of an article, by associating it with something. A historical character or event, a great hotel or city, a masterpiece of art, a rug, a cluster of flowers, an animal, a poem—anything that is well known and generally admired may be linked with the advertiser or his product, by pictures or by words. Certain cautions, however, should be observed:

1. The association should be relevant. There is little value in associating an automobile with a tapestry, or a fountain pen with a greyhound.
2. The association should be pleasant.
3. The association should generally be one of likeness rather than of contrast.
4. The association should be with something concrete. It is difficult to fix in the mind a connection between some concrete product and an abstract idea, such as *health*, *purity*, or *cleanliness*. Most of these abstract ideas can be made concrete by being represented symbolically, as they are in "trade characters."

Direct Appeals to the Senses.—The simplest, though by no means the easiest, of human-interest appeals is the direct appeal to the senses. This almost always involves the use of illustration. It is difficult by means of words alone to suggest to the reader the taste or sound or smell of an article, and of course in making him imagine the appearance, the illustration is a hundred times as effective as words. The English vocabu-

lary contains so few words that directly describe sensations that it is usually necessary to resort to more indirect methods.

If a direct appeal to the senses is used, it must be absolutely specific and concrete. Vague, general words, such as *pleasant*, *delightful*, *delicious*, and the like, have no human-interest value. They have been used so often they are worn out, and moreover they are too vague to convey a definite impression. The writer should try to pick out the distinguishing superiority of his article that will appeal to the senses, and suggest this by an exact and concrete description. He should also picture the article from the standpoint of the user. Only in this way can he bring the article to the reader's actual or imagined experience. The following example will illustrate:

WOULDN'T YOU LIKE A SOAP WITH THE REAL
FRAGRANCE OF VIOLETS?

The delicate perfume of the fresh, sweet violets, so real you can close your eyes and fairly believe you are smelling the fresh-cut flowers themselves—this is the toilet delight awaiting you in Jergen's Violet Glycerine Soap!

And we have caught this real violet fragrance in a soap so clear you can see through it—the color of the violet leaf, a beautiful translucent green.

"Freshen-up" with it to-night!

See what a sense of dainty cleanliness it brings you, what an exquisitely fresh fragrance it imparts to your skin and hair.

Any water, anywhere, releases its delicate perfume and makes an instant lather—soft, white and plentiful.

In this description, and in most other effective sense descriptions, verbs are relied upon to do a great deal of the work. The picture should *move*, for this is one of the few respects in which the writer has an advantage over the artist. He may also enrich his message by introducing some subjective elements; that is, the effects the object has upon the observer's feelings and actions. Often it is helpful to put the entire description in the form of narrative. A contrasting back-

ground, if it can be pictured in a few words, also helps to emphasize the merits of the article.

Good Taste in Sense Appeals.—Although it is essential that sense appeals be concrete and vivid, it does not by any means follow that all acts and sensations can safely be described. In general, a sense appeal should contain no ideas that are irrelevant or incongruous, nor should it run the risk of calling forth disgust or any other unpleasant emotion.

A conspicuous example of this mistake was the chewing gum advertisement which read: "Click go the teeth. Out trickles the delicious juice of Wrigley's Spearmint Gum." The appeal was constructed along the right lines, but the image created would antagonize any normal person.

A direct sense appeal does not always mean a description of the article itself. It may be a description of the process by which the article is made or the conditions that surround it. We may get a desire for a certain brand of milk by learning that it comes from "contented cows grazing in green pastures." We may want a breakfast food more because we learn that "no human hands touch it" before our own. These appeals are incidentally reason appeals. Primarily, however, they stimulate desire through the senses. The following copy is an interesting if somewhat exaggerated example of this type of appeal:

WE PICK THEM AT SUNRISE

Red-ripe solid Jersey tomatoes with the dew standing on them, and flashing out among the vines.

The fruit at that hour is cold and firm. When you open it the juice glistens temptingly; and the delicious flavor is like nothing else in the world.

That is what you get in

CAMPBELL'S TOMATO SOUP

We make these perfect tomatoes into soup the day they are picked. The Campbell process retains all their native quality and freshness and their delightful aroma.

HE is always welcome
- he brings *diggetts*



"The Sweetest
Story Ever Told"

diggetts
CHOCOLATES

THE highest ideal of fastidious lovers of rich confections—is realized in *Liggett's Chocolates*. The craving for more lingers—because their irresistible charm of flavor is never forgotten. That's why they are "The sweetest story ever told."

Liggett's Chocolates are not sold everywhere—but by select shops—

The leading druggists of 4000 towns and cities in United States & Canada

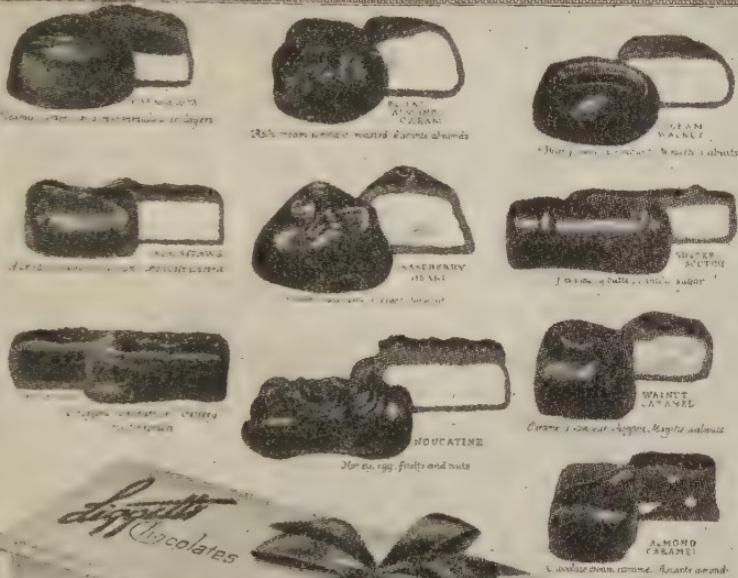
If there is no *Rexall* Store where you live, remit us \$1.00 and we will send you a pound box, delivery charges prepaid, anywhere in the United States or Canada. Send us 10c—stamps or silver—and we will mail you a dainty trial package.

Pounds 80c and \$1.00

The
Rexall
Stores

Liggett, Boston, Mass.

EXAGGERATED AND ABSURD IN EVERY RESPECT. MAKES NO SENSE APPEAL



A BEAUTIFUL, seasonable gift box—packed full of the kind of chocolates that *everyone* picks out first—and not one of the "second-choice" kind. Crisp nuts—creamy caramel—fluffy marshmallow—"buttery" butterscotch—many tastes as these, buried in thick chocolate coverings. No wonder it was named the "Sentiment" package—you *love* everything in it! Get a box today, at the nearest Rexall Store. Price \$1.50. Price slightly higher in Canada.

Sold exclusively by

The Rexall Stores

throughout the United States, Canada, and Great Britain. 8,000 progressive retail drug-stores, united into one world-wide, service-giving organization.

Liggett's

"The Chocolates with the Wonderful Centers"

MODERN USE OF DIRECT TASTE APPEAL

All the other ingredients are equally choice and tempting. And our exclusive blending-formula produces a result so inviting and so wholesome that experts agree in classing Campbell's as the standard perfect tomato soup.

Wouldn't your family enjoy it today?

Sense Appeals by Association.—A more indirect sense appeal is made by showing someone enjoying the article. Thus, we see a child licking the peanut butter from a slice of bread, a family gathered around a pianola or a talking machine in attitudes of eager attention, a man smiling as he puffs at his cigar. We imagine their pleasure and want to share it. Obviously, the person pictured must be of the kind we wish to imitate, otherwise the advertisement not only does not give us a buying impulse but may give us an actual aversion to the article.

A picture of a dirty tramp gloating over a cigar butt he has picked up in the gutter, and saying, "Prince Charley cigars—I find them excellent," is not likely to recommend the brand to discriminating smokers.

What is equally important, the character illustrated must exercise reasonable restraint. Usually it does not please us to see a young woman eating chocolates with too much gusto, and although it may be attractive to see her displaying her hosiery to the knee, it is likely to antagonize a refined woman and make her feel that that particular brand of hosiery is not worn by really nice women. The great success of McCallum hosiery advertising has been due to its restraint. There is never any lengthy display of limb and usually there is not actually descriptive copy except of an informative kind.

In taste appeals it is usually safest to feature children. Even though they are shown keenly enjoying their peanut butter, jam, grape juice, or candy, their physical pleasure is not offensive, even to refined people.

Few articles can be advertised entirely by a sense appeal. Usually the human-interest appeal is directed to the emotions.

Curiosity, ambition, love, and pride, are among the strongest emotions and those most commonly appealed to. Fear is even stronger, but is dangerous except in the case of articles bought for protection or insurance.

Emotional appeals frequently are made through the senses. In fact, it is difficult to distinguish sometimes between a sense appeal and an emotional appeal. The advertising of musical instruments usually blends the two and it is hard to say where the sound of the instrument leaves off and the joy or pathos of its effect begins.

Direct Appeals to the Emotions.—The simplest type of direct appeal to the emotions is that known as the inspirational type and used for correspondence school courses and the like. The reader is addressed as "you" and is exhorted to get out of the rut and become a trained man. He is reminded of his duty to himself, his parents, or his family. He is reminded of his need of increased pay and shown the way to get it. By these and an infinite variety of other appeals to ambition, love, pride, or acquisitiveness, he is made to desire the education, the set of books, or the article, whatever it may be.

In such appeals it is necessary to put the reader in a familiar situation or one which it is natural to imagine—such situations as counting the contents of the pay envelope, figuring expenses, seeing another person promoted, or the like. In the case of the business man it is likely to be perplexity over some difficult problem; in the case of a woman, the discomfort and inconvenience of sweeping or washing clothes by old methods, etc. In any case the headline must be concrete and strike a responsive chord in those who are sought as buyers.

This direct appeal is capable of many uses but it has to be carefully handled. One of the chief dangers is that it may easily have the suggestion of preaching and it is a characteristic of human nature to resent advice gratuitously offered.

An effective example of direct appeal copy is found in the

advertisement on page 256. This was the prize-winning entry in the Harper prize copy contest. The judges, Earnest Elmo Calkins, Bruce Barton, and F. R. Feland, considered it the most satisfactory of the 300 pieces of copy entered in the contest. When used in *Printers' Ink* and *Advertising Fortnightly* it produced more than three times as many orders as any of the previous advertisements for the book, with the exception of the advertisement announcing the prize contest.

The contest advertisement itself was, of course, a form of direct appeal to the emotions. Many advertisers have found contests a very valuable method. They appeal to the natural ambition to excel; they enlist our constructive instincts; they offer a prize for the one who shows greatest merit. Frequently they also provide the advertiser with material he can use, such as a new name or slogan, or interesting experiences, opinions and evidence. To be useful, however, a contest should be relevant to the article, and it must always comply with Post Office requirements.

Dramatic Form.—Because of the general aversion to preaching, the dramatic form is sometimes a safer method than the direct appeal. Here the advertisement becomes a monologue by some pictured or otherwise visualized character. Exhortation or advice is given by him, not by the writer, and is therefore less likely to offend. Moreover, the use of this character has greater realism and a stronger personality. It gives a chance for colloquial language, such as might be used in ordinary conversation.

The monologue should begin with a tense moment or a crucial situation in the life of the person addressed. It must be absolutely concrete. Such a beginning as, "It is a great opportunity," or "Here is your chance," is not strong enough. The best headline is usually in the form of a question or answer to an unspoken question of the reader.

The dialogue is only a minor variation of the monologue



Where the Facts Came From

In its essentials this dramatized story pictures the case of a large company named the Metal Products Company, Consulting Engineers, The George S. Rider Company, with the interests of their client, Mr. Wilson, the consulting engineer taken out of their contract if the client put in a steam system instead of the Grinnell Forced Circulation Hot Water System they recommended.

The booklet, "Five Factors in Heating Costs," will be sent to anyone interested in getting the facts. Just drop a line and ask for your copy today. Address Grinnell Company, Inc., 305 W. Exchange St., Providence, R. I.



It went across with a bang and—bounced back

"IT'S all set, Charlie," cried the President's son as he ran down the office steps towards the young man who was waiting for him in the flashy runabout. "The old gentleman says it's up to me entirely on equipping the new plant."

Charles Wilson: "Fine—we'll show them some economies that will surprise them."

* * * *

President's son: "Here's your office. So long. Bring your estimate up to the office by 2:30. I've got a date with Consulting Engineer—Chadwick. He's been going over your plans which I gave him yesterday. Your price will just bowl him over. Told him my preliminary heating estimate was way out of line. Mighty glad I got you in on this, Charlie. Gives both of us a chance to put something across with a bang."

* * * *

Consulting Engineer: "I have been over your friend Wilson's plans, and I must hold to my first recommendation. If you will sign —"

President's son: "Sign nothing. Wilson's system is \$4,000 cheaper. I want that saving."

Consulting Engineer: "\$4,000, is that all? I should have expected at least \$6,000 difference. I can't approve."

President's son: "Well, I propose to put it across with a bang. I'll sign your contract, Charlie."

Consulting Engineer: "Then you will please take the heating out of my contract entirely. My reputation, young man, has been built on operating economy and not low first cost. And operating economy depends not only on the type of system but the ability of the contractor to interpret my plans."

President (stepping into conference from his private office): "Now that you've put it across, as you say, I will have to bounce it back. I arranged it so I could hear through the transom. I gave you this chance so you might learn today what it took me 20 years to get up in head—about building and operating plants. Now boy, get this. An able consulting engineer knows construction from experience just as he knows materials and design from technical training. You must follow his advice just as you would that of a famous physician. His plans and specifications are his prescription. Have it filled by the contractor he recommends just as you go to the high class pharmacist your physician designates to fill his carefully worked out formula."

"I've preached this same sermon before the National Manufacturers Association and many's the letter I've received from members who took my advice thanking me for the trouble and money I've saved them."

Consulting Engineer: "A few words will make my position clear to Mr. Wilson and your son. Mr. Wilson's cheaper steam system required a steam boiler plant in a factory that buys electric power. Such a system didn't take into account operating expense which every year would be some \$1,500 higher than with the hot water system Grinnell Company laid out for me. If you will read their book, 'Five Factors in Heating Costs,' you will see other reasons for my recommendations."

President's son: "But why didn't you let my friend Wilson figure on a hot water system?"

Charles Wilson: "To be frank, Tom, industrial hot water systems are a specialized engineering study. Nobody can touch Grinnell on that sort of thing."

GRINNELL COMPANY

Automatic Sprinkler Systems

Steam & Hot Water Heating Equipment

Humidifying and Drying Equipment

Fittings, Hangers and Valves

Pipe Bending, Welding, etc.

Power and Process Piping

If it's Industrial Piping, take it up with us

DRAMATIZED-FACT COPY IN DIALOGUE FORM

and the same general principles apply to it. It is hard to handle effectively, however, because it has greater tendency toward length. There is a temptation also to have opposing views presented and although the interests of the advertiser ultimately triumph in the copy, there is a chance that the argument of the other side may prevail with the reader. Dialogue heightens the reality by giving more of the flesh-and-blood quality to the characters. It is especially good in appeals to sentiment.

As the advertisement on page 227 shows, dialogue may be used effectively in presenting a fact story. In this instance there is a good deal of action, but sometimes a dialogue may be chiefly a revelation of character and viewpoint. Thus a husband and wife might discuss roofing and agree upon a certain kind of fireproof shingles; the wife expresses her appreciation of their decorative qualities, while the husband emphasizes their utilitarian values.

The Story Form.—The story form is one of the safest and most widely useful of all human-interest appeals. It is written in much the same way as the stories in the magazines, but instead of beginning with the most important facts about the article, it begins logically with the incident that sets the story in motion. Instead of saying, "This is the story of a man who got a higher position because of his correspondence school training," it begins, "'You are wanted in the Board Room.' This is the message that Harry Williams received, etc." It is not until later that the reader is told why Williams was called before the board of directors and made treasurer of the company. In rare cases it is effective to tell the purpose of the story first.

In such a story as this the facts stated must be absolutely credible. If they are true, so much the better, but at least they must appear true, and as a rule this is impossible unless they are founded upon truth.

Sentiment and Sentimentality.—In all human-interest appeals it is necessary to recognize the difference between sentiment and sentimentality. Sentimentality means an attempt to arouse emotion without an adequate cause. It is easy to make human-interest copy slushy, mushy, and ineffective. Readers do not care to read an advertisement that is full of extravagant praises of a product, even though they are represented as coming from the lips of some third person, nor do they feel sympathetic with the monologue artist when he expresses himself in the following impassioned way:

And Betty! When the last note ends as softly as a falling rose leaf, Betty sits there with her dear little head drooped, her face flushed and rosy, the most splendid dewy moisture in her eyes, and she just wants to put her head on my shoulder, and I know it and I'm King. I say it gently, "Betty, come here," and without a word she comes. She cuddles on my big awkward knees and her head slips into that place on my shoulder, and all I can say is, "Oh, my dear. My very, very, very dearest dear."

There is a place for sentiment in copy. Everyone knows that buying is most common before the Christmas holidays and that a large percentage of the purchases for the family throughout the year are made on sentiment. But there is no room for sentimentality. It may be added that the nature of suggestion itself indicates that in every appeal there is much that may be left unsaid.

PROBLEMS

1. Write a direct sense description of Palmolive soap, of Pears soap or Cashmere Bouquet soap.
2. Write a direct emotional appeal for the Corona typewriter to secure its wider sale for home use, particularly in families where there are boys and girls of high-school age. This copy should show the value of the typewriter in preparing essays, other school work, writing correspondence, in training for business or professional work.
3. Write a piece of story copy to sell a book, a set of books, or a correspondence course.
4. Write a piece of monologue copy to emphasize the need of brake lining that is absolutely dependable and safe.

—
To wed. Jan 18.

CHAPTER XX

SMALLER UNITS OF ADVERTISING COPY

Technique in Advertising Copy.—Right thinking is the most essential thing in writing advertising copy. The choice of method and the organization and construction have more to do with the success of an advertisement than matters of technique. Numerous cases can be cited, nevertheless, where two pieces of copy alike in conception and general construction, and used under similar conditions, differed 50 to 100 per cent in resultfulness. The differences were mainly in sentence structure and diction. Obviously, technique is important. In the smallest unit of all—the word—often lies the difference between an insipid communication and a vital appeal.

The smaller units of composition—especially the word and sentence—are best studied in revision. If the writer gives too much thought to them while in the throes of construction, he will hesitate and flounder and the result will be labored. He should have at his command a broad vocabulary and a thorough knowledge of the principles of effective sentence structure. When actually writing, he should focus his attention upon his message and the person to whom he would transmit it. Afterwards, he can go over his work to find its errors and obscurities—to see where transposition would add force, where the change of a word would brighten up a dull passage. He can then revise it for greater effectiveness and incidentally gain power for his next attempt.

It is necessary here to give some principles of diction, sentence structure, and paragraphing. They are much the same for copy as for other fields of composition, but have certain

differences. Matters of technique, moreover, need to be reviewed constantly, even by experienced writers.

The word is the smallest unit of composition and should therefore be considered first, even though the sentence is more logically the unit of thought. The word is a symbol. It represents an image or conception, just as a sign in a signal code does. It is valueless except there be a community of understanding between the writer and reader. Unless a word represents the same thing to both of them, it cannot convey the message intended.

Good Use.—The first requirement of words, therefore, is that they should be in good use. Good use is the acceptance of a word or expression by the majority of authorities. In the case of literary composition these authorities are writers and speakers whose position and reputation are unquestionable. In advertising copy the standard is somewhat broader. It includes the majority of the reading public.

The ordinary requirements of good use are that a word should be present, national, and reputable. Language continually changes. Words that we commonly accepted yesterday may be obsolete today; such as *yclept*, *charger*, and *yore*. The copy-writer must avoid these and even such words as *smite*, *steed*, and *aver*. His language must be up to date; it must contain only words that the average man understands and uses. On the other hand, he must generally avoid slang—such words as *cinch*, *con*, *dub*, etc. Even though they are frequently used by the man of the street, they are limited to a temporary existence. Frequently the man who uses them holds them in contempt.

In the same way, the writer of advertising copy should avoid French or other foreign words that have not been Anglicized, words that are peculiar to certain localities only, and words that are vulgar corruptions of good English words, such as *alright*, *orate*, and *pants*. Naturally he must see that

he uses words in the accepted sense. He must not confuse *affect* with *effect*, *suspect* with *expect*, *accept* with *except*, etc.

It is almost an axiom that words in advertising copy should be simple. They should come within the comprehension of the least intelligent and least educated of possible buyers. The advertisements in a newspaper should contain no word that might not be found in the reading columns. The simple words are those we ordinarily call Anglo-Saxon words—the kind we have used since childhood. They should be given the preference. Pretentiousness at any rate should be avoided. *Emollient* and *detergent* have little meaning to the average reader.

Adaptation to the Reader.—Although our language is more nearly national than that of almost any other country—partly because of national advertising—still there are sectional and class differences. The standard of good use in Boston is slightly different from that of Seattle or Galveston. Advertisements addressed only to a limited group may use language that is peculiar to that group.

In writing advertisements that appeal to men only, such as advertisements for smoking tobacco, it is possible to use even slang that would be totally unsuitable for articles that appeal to both sexes. In advertisements to society women, French expressions may sometimes be used. More important still, advertisements to business men, medical men, lawyers, engineers, farmers, and to many other groups of persons who have a peculiar class lingo, may be written in this peculiar lingo. This point will be discussed more fully in Chapter XXI.

It may be set down here, however, that one of the great advances advertising is making today is in the adaptation of advertising language to readers. It is no longer necessary to insist upon the strict correctness that savors of pedantry. Every principle of word use and sentence structure must be considered in relation to this principle of adaptation. The writer of an advertisement can address his readers in almost

the same language that he would use in talking to them in a convention.

Exactness.—Words should not only be in good use and correctly used—considering adaptation to the readers—they should also be exact. If the writer means to *assert*, he should not *contend* or *declare* or *claim* or *state* or *advise*. He should know the fine distinctions among these words and be sure that he has chosen the one that conveys his exact shade of meaning.

Generalities are to be avoided and specific words used instead. Words like *best*, *highest grade*, *first class*, and the like, have been used so extensively that they no longer have any definiteness of meaning. Words should show *how* the article is best. Nine times out of ten an advertisement that is weak and unconvincing would be greatly strengthened by substituting specific words for the glittering generalities.

Exactness is especially helped by concreteness of language. Concrete words carry a sense image. They hammer the idea into our minds by giving it to us in the same form our eyes or ears or fingers would perceive it. “Small boys are lugging off our wash suits in great spirits,” is stronger than “Children are carrying off our wash suits.”

Figurative language frequently makes for even greater exactness. We say: “This furnace will not eat up your coal,” or “It will cut your bills in half.” Advertising men habitually talk in figures of speech. They talk of a copy with “punch,” with “smash,” and of copy that “gets across.” Figurative language is due not so much to a desire for exactness as to a desire for picturesqueness. It has to be used carefully. Figures of speech must be pleasant and close to the reader’s experience. They must be natural; they must not be mixed; they must not be strained. When a writer speaks of the motion of an automobile as “like a caress,” we feel that he has gone a little too far.

It may help in summing up these requirements for exact diction to see how a single idea is improved by being expressed in a specific rather than a general word, a concrete rather than an abstract one, a figurative rather than a literal one. Take the verb *go*. This is general. We make it specific by saying *walk*, *run*, or *ride*. It becomes concrete when we say *stride*, *shuffle*, or *stumble*. It becomes figurative in the Big Ben advertisement, which says, "These men *swing* down to their work," and in the automobile advertisement, which says it "*floats* up the hill on high gear."

Suggestion.—The distinction between words is not purely a matter of their exact meaning or denotation, but is largely a question of their suggestion or connotation. Every word has its meaning as determined by the agreement of people. It also has its associations, which are determined largely by its sound, its degree of dignity, and the ideas which have accompanied it in previous experience. Some words that mean literally what we intend them to mean should be avoided because of their unfortunate suggestion. Other words are strengthened by their good suggestion.

Sound.—The sound itself has an important effect. Many words originated in imitative sounds. The writer of advertising should not make too obvious an attempt to suit the sound of the words to the sense. He should, however, avoid words that do not sound right.

For our purpose there are two classes of sounds: liquid, free sounds; and harsh, closed sounds. The liquid sounds are those in which open vowels and such consonants as *l*, *m*, *n*, *r*, predominate. They suggest speed and lightness. They enable the reader to pass quickly from one word to the next.

Harsh sounds are those in which close vowels and such consonants as *k*, *g*, *h*, *x*, etc., predominate. They give the impression of strength and slowness. They may be said to supply friction, because they make a physical barrier to the

To Problem-Solvers



We live in a scientific age. It has therefore become customary to approach all problems, both industrial and domestic, in a truly scientific manner.

Not to be outdone, let us present the following problem:

Assume that a man is taking a balneal immersion (bath), using a coagulum of sodium oleate (piece of soap) which, when dropped into the balneal liquid (water), seeks its own level at the nadir of the porcelain (sinks). If, then, while the man searches diligently for the elusive coagulum, the thermal index (temperature) of the room increases by two (or more) degrees, what has happened?

The answer, of course, is simple. The man has become irritated, if not angry.

The prevention of such an unhappy event is just as simple as the answer to the problem itself—the man should get a cake of Ivory Soap.

Because Ivory Soap doesn't sink—it floats.

More—it lathers. It rinses off. It is white (no stained soap-dishes). And when a self-respecting male emerges from an Ivory bath, he bears with him no accusing scent to convict him of beauty-parlor methods. His unspoken message to the world is, "I've just had a corking good bath," which, to most of the world, means unmistakably an Ivory bath.

PROCTER & GAMBLE

IVORY SOAP

99 1/100 % PURE

IT FLOATS

YOUR face deserves more than mere scientific justice—Guest Ivory (made small especially for faces and hands) provides stern cleanliness and adds a touch of soothing mercy.

© 1951 by The Procter & Gamble Co., Cincinnati

PRETENTIOUS LANGUAGE USED FOR HUMOROUS EFFECT

reader's passage over the thought. They impress the words individually upon the reader's mind.

When we speak of "the most delicate chocolate that ever tickled a candy palate or watered a candy tongue," the phrase ripples along with the suggestion of daintiness that the thought requires. When we say, "The chords crash forth," we hear the thundering music of the piano. The writer need not take care to secure such harmonies of sound to sense, but he must be sure that he does not allow his liquid sounds to become too frequent when he is trying to drive home an important thought; and that he does not use too many harsh words when he wants his writing to be read quickly and easily.

Tone-Color.—Words should have the right degree of dignity or tone-color. At the lower extreme is the vulgar or slangy language that is both vivid and colloquial. We frequently find it in tobacco advertising.

Slightly above this is the cheerful or colloquial language that is suitable to messages about some article of common use, such as an alarm clock or a razor.

Next above the colloquial is the conversational language of every-day use. It contains no words that are not generally known and in common use. It is always safe—nearly always appropriate.

Beyond this is the level of restrained, dignified language that may suitably be used in the advertising of expensive and exclusive articles, such as high-priced writing paper, solid silverware, and period furniture. Such an expression as "be-speaks refinement," is an example. This level should not be used except by a concern that can afford to stand aloof from the reader, for the language has the suggestion of withdrawal and aloofness.

Highest of all is the elevated and sonorous language of literature, rarely useful, but occasionally of tremendous power

in presenting a subject that calls for vividness together with restraint.

The important thing to be remembered in connection with these degrees of dignity is that when any one of them is adopted no words should creep in that violate it. The effect would be as bad as that of inharmonious colors. When the writer starts out with a vivid figure of speech and then drops into the commonplaceness of, "It was a best seller," he spoils his effect by the introduction of an inharmonious tone. The degree of dignity should also be in accord with that of the article advertised.

Atmosphere.—The last thing to be considered is the atmosphere of a word. This is a slightly different thing from its dignity and its sound. Its atmosphere is its suggestion of place, or mood, or point of view. Some words suggest the warmth and comfort of life, others the freedom and freshness of out-of-doors, others the quiet and peace of the family fireside.

When a department store speaks of "springtime kimonos like those the musemes wear," we get a breath of the Orient. We do not know what "musemes" are, but that does not matter. Other words suggest the footlights, the café, the senate chamber, the office, or the factory.

When a breakfast food advertisement speaks of its "crisp granules combined with the most digestible of all *fats, cream*" it brings in an atmosphere that is not favorable to our early morning appetites.

We may allow this matter of atmosphere to rest with a discussion of the synonyms for the word smell. *Smell* itself is ordinarily neutral—to many minds negative or unpleasant. It covers the whole broad field. *Odor* is more dignified, but still general. *Fragrance* suggests delicacy and the atmosphere of flowers grown in the fields or gardens. *Scent* suggests a heavy, powerful smell, perhaps of the Orient, perhaps of per-



The

PENALTY OF LEADERSHIP

IN every field of human endeavor, he that is first must perpetually live in the white light of publicity. ¶Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work. ¶In art, in literature, in music, in industry, the reward and the punishment are always the same. ¶The reward is widespread recognition; the punishment, fierce denial and detraction. ¶When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few. ¶If his work be merely mediocre, he will be left severely alone—if he achieve a masterpiece, it will set a million tongues a-wagging. ¶Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting. ¶Whatsoever you write, or paint, or play, or sing, or build, no one will strive to surpass, or to slander you, unless your work be stamped with the seal of genius. ¶Long, long after a great work or a good work has been done, those who are disappointed or envious continue to cry out that it can not be done. ¶Spiteful little voices in the domain of art were raised against our own Whistler as a mountebank, long after the big world had acclaimed him its greatest artistic genius. ¶Multitudes flocked to Bayreuth to worship at the musical shrine of Wagner, while the little group of those whom he had dethroned and displaced argued angrily that he was no musician at all. ¶The little world continued to protest that Fulton could never build a steamboat, while the big world flocked to the river banks to see his boat steam by. ¶The leader is assailed because he is a leader, and the effort to equal him is merely added proof of that leadership. ¶Failing to equal or to excel, the follower seeks to deprecate and to destroy—but only confirms once more the superiority of that which he strives to supplant. ¶There is nothing new in this. ¶It is as old as the world and as old as the human passions—envy, fear, greed, ambition, and the desire to surpass. ¶And it all avails nothing. ¶If the leader truly leads, he remains—the leader. ¶Master-poet, master-painter, master-workman, each in his turn is assailed, and each holds his laurels through the ages. ¶That which is good or great makes itself known, no matter how loud the clamor of denial. ¶That which deserves to live—lives.

Cadillac Motor Car Co. Detroit, Mich.

Copyright 1914, Cadillac Motor Car Co.

FIGURATIVE LANGUAGE IS HERE USED EFFECTIVELY BUT THE LACK OF PARAGRAPH SEPARATION MAKES IT HARD TO READ. THE MARGINAL SPACE IS POORLY DISTRIBUTED AND THE BASE IS WEAK

fumes, perhaps of hot-house flowers—but certainly not the fragrance—and delicacy of out-of-doors. *Aroma* suggests things to eat or drink or smoke, the kitchen or the dining-room, but no flowers of any kind.

To go deeply into the question of atmosphere of words would require a consideration of practically the whole field of language and psychology. There is no way to determine with positiveness the atmosphere our words will carry to our readers. We can, however, make sure that the atmosphere shall not be negative or unpleasant and that it shall be close to the experience of the majority of our readers. If we do this we shall bring them into close touch with us and make a response more certain.

Sentence Units.—Sentences, to be effective, should be built in accordance with the structural principles that are applied to the composition as a whole. Because of the license allowed the writer of advertising copy, and the general desire for brevity, it is easy to fall into the habit of writing fragmentary sentences—which are not really sentences, but mere groups of words.

In human-interest copy this practice may be unobjectionable, especially if the omitted words can easily be supplied. A description would be weakened by the constant repetition of "it is" and "it has." Other emotional appeals may also be made more effective by fragmentary sentences that suggest more than they definitely express. But in copy of intellectual appeal, each sentence should be grammatically complete and contain a complete idea.

What is even more important, the sentence should have *only one* main idea. Long, involved sentences, containing several ideas loosely related, tend to confuse the reader. Often he has to go over a sentence several times before he can grasp its meaning, and naturally, he will turn aside in disgust.

In point of fact, most selling messages should be written

in short sentences. If a hundred successful advertisements are chosen at random and analyzed, it will be found that their sentences average not more than fifteen words in length. This length may safely be taken as a standard. Long sentences are sometimes necessary; occasionally they are advisable for the sake of dignity. In any case, however, they must be unified.

Sentence Coherence.—Coherence in the sentence demands proper order, construction, and connection. The order should be the normal one, except when transpositions are needed for emphasis. Modifiers should be as close as possible to the words they modify. Particular care should be taken to see that adverbial modifiers, such as *only*, are in their right places.

The construction of the sentence should be as simple as possible. In complex or compound sentences, the subject should not be changed unnecessarily, nor should the verb be changed from active to passive, from subjunctive to imperative, or in any other unnecessary way.

Wherever possible the parallel construction should be used. This means that similar ideas should be cast in similar form. Correlatives always demand the parallel construction; thus if *not only* is followed by a verb, *but also* should be followed by a verb. A special form of parallel construction is found in the balanced sentence, which is a compound sentence cut exactly in half, with the two clauses similar in form, and either similar or contrasting in thought.

The balanced sentence is particularly useful in slogans, for it is easily remembered. The following are a few examples:

We would build them better, but we can't; we could
build them cheaper, but we won't.

We couldn't improve the powder; so we improved
the box.

Proper connection within the sentence demands that unequal ideas should not be co-ordinated. *And* is a loose connective at best; the writer should examine his compound sen-

tences closely to see whether one main clause should not be subordinated to the other. He should also see that his subordinating connective expresses the right relation between the clauses. *When* and *while* are frequently misused for *then* and *although*. Pronouns must always refer to a definitely expressed, not an implied antecedent. This antecedent must be near enough to the pronoun to be unmistakable.

Participles are a fruitful source of incoherence. A participial clause that begins a sentence must modify the subject of the sentence. "Divided up into sections, you can quickly refer to any part of this book," should read "Divided up into sections, this book is convenient for quick reference." Or, better still, such a sentence should be recast, with a subordinating conjunction and a definite verb used in place of the participle. The absolute participle, "it being very cheap" should always be avoided, for it does not show the true relation between the idea it contains and the idea of the main clause.

Sentence Emphasis.—The most important devices in securing emphasis in sentences are compression, repetition, suspense, and climax. As a rule, the sentence should be as brief as it can be with full and exact expression of the thought. Verboseness is fatal to emphasis. Sometimes, however, the repetition of a word, if the most important word, is helpful. The following example illustrates :

It is a glove of marked distinction—distinction in fit
and style—distinction in quality and feel—distinc-
tion in all the little niceties of workmanship that
are demanded by the particular woman.

The beginning and end of a sentence are its most important places and should be occupied by important words. Negative and unpleasant words should not be placed there. In the sentence, "Among so many investments it is hard to tell which would pay and which would lose," it would be better to transpose the words *lose* and *pay* so as to end with the positive,

pay. Connectives and parenthetical expressions should, if possible, be placed within the sentence.

Since the sentences on street-car cards and posters ordinarily stand alone, it is especially important that they be constructed according to the principle of emphasis. One street-car card reading, "The pages of history will record the great war just as the *Evening Post* today tells the story," failed to emphasize the important contrast between *history* and the *present day* and did emphasize the unfortunate word *story*. Revised according to the principle of emphasis, it would read: "History will tell the story of the great war just as the *Evening Post* tells it today."

The periodic sentence, because of the fact that its idea is incomplete until the end, therefore holding the reader in suspense, is especially emphatic. Inversions of order and transpositions, if not used to excess, are likewise valuable. It must be remembered that not every sentence can be emphasized. The normal order should be followed unless there is good reason for change.

Climax is a most valuable means of emphasis. When three clauses of similar form are used together they make a strong impression. This is especially true if they follow Herd's principle of having the shortest first and the longest last. The principle of climax applies to words and phrases as well as to clauses. Three is the best number; if more than this be used the form becomes monotonous and loses force.

Paragraphs.—A paragraph is a group of sentences that forms a single step in the progress of the complete advertisement. Its construction is not entirely a matter of revision, because it can be planned in advance. It is frequently necessary in revision, however, to change the paragraphing of the copy.

The paragraph was designed for the convenience of the reader. Its whole history shows this. In order to rest the

eye and mind of the reader it is necessary that the black mass of type material should be broken up, and the most effective method of break it up is by means of white space. It naturally follows that the shorter the paragraphs are, the more attractive the copy will be to the eye. The whole tendency today is toward very short paragraphs.

The very short paragraph—especially the single sentence paragraph—is not suitable in all cases. It has great attention value and invites reading. It lacks dignity, however, and frequently lacks conviction. Used to excess, it is very tedious. Then, too, it is not suitable for subjects that require the persuasion of a few rather than the attention of many, or subjects that must be kept free from any suggestion of cheapness and commonness.

Regardless of length, the paragraph should contain the whole of one phase of the message and only one. The copy should be so divided that each paragraph marks a logical step forward in the progress of the thought conveyed. In other words, the paragraph should be unified.

The other structural principles apply to paragraphs. The sentences should be in logical order. They should have no unnecessary changes in construction or in point of view and should make free use of parallelism. They should be so closely connected in thought that few, if any, expressed connectives are needed. If connectives, or "word-bridges," are necessary to span the gap between ideas they should be exact, and unobtrusive in position.

Emphasis in the paragraph demands that the important ideas be given the best positions and greatest proportion of space. This would apparently mean that the last sentence should contain the most important idea and be longest. In point of fact, however, many good paragraphs end with short sentences. Occupying this important position they have an effect like the crack of a whip.

It has not been possible, in the limits of this chapter, even

to touch upon all the principles that are useful in the construction and revision of paragraphs, sentences, and words. Only those of most value to the writer of advertising copy have been mentioned.

PROBLEMS

1. Select from magazines and newspapers examples of copy that represent different levels of diction. At least one should represent a level above the conversational and at least one below the conversational.
2. Revise the diction and sentence structure of the following passage for greater effectiveness. (Make no unnecessary changes):

An investigation has been consummated, which was a most exhausting one, in the endeavor to ascertain why so many parties lose their teeth before senescence. It has been demonstrated that the reason is because the teeth are not properly cared for and get affected by disease germs which attack the enamel and this means cavities will be formed which undermine the health in many cases. Except they are looked after and you check the ravishes there is apt to be a tough time for you. Don't wait until torturous pains put you wise to the fix your teeth are in. Consult an A Number 1 dentist who can cope with the trouble and be sure to always brush your teeth regular with XYZO, the versatile dentifrice that cleans teeth and mouth at one and the same time.

3. Write a new piece of copy on this same general idea, but without closely following the order of the passage given. This new piece of copy should be effective in its word-choice, sentence-structure, and paragraphing.

CHAPTER XXI

COPY AS AFFECTED BY MEDIUM

Adaptation to the Reader.—The writer of an advertisement must always govern his copy to some extent by the medium in which it is to be placed. Advertisers generally give careful attention to the selection of media, for they realize that their messages are of no value unless they reach the people for whom they are intended. The qualities of the various classes of media and the considerations which govern their selection will be outlined in later chapters. Our present interest is in seeing that whatever medium is selected the copy placed in it shall be so written as to be effective.

The main principle is adaptation to the reader. Copy should be suited to the class of people to whom the medium caters. It should also be suited to the mood in which they approach the publication, for it must be recognized that there is a vast difference between their attitude toward a humorous publication and a serious review; toward a newspaper and a fiction magazine. A man may read the *New York Times*, the *Saturday Evening Post*, *Iron Age*, and *Life*, but he does not approach them in the same frame of mind. A woman may read the *Atlantic Monthly*, *Vogue*, and *Good Housekeeping*, but she looks for different kinds of reading matter in each of them, and the copy-writers as well as the editors should supply different kinds in each.

Within the limits of this chapter it is impossible to analyze all the classes of media and show in detail how copy should be adapted to them. All that is necessary is to point out the chief factors governing the adaptation and to apply them to a few important types of media. For convenience, we shall consider only media in which a message in words is presented.

First of all, the copy-writer should know who the readers of the medium are, how and where it reaches them, why they read it, how long they take to read it, and what their attitude toward it is. The more complete and exact his answer to these questions is, the more likely he is to build an advertisement that will "get across"—that will economize attention and make a deep impression.

General Magazines.—Since most of the principles given in the preceding chapters have had special reference to general magazines and weeklies, as the normal variety of copy, we need not deal with this class of media at length here. They form the backbone of most national campaigns for articles consumed by the whole family.

Magazines are bought to be read. They cost from 5 to 50 cents apiece. They furnish both information and amusement. Their contents are intended to provide something for nearly every taste. They are kept in the home for some time and are usually read at leisure.

All this means that the advertisement can be fairly complete. It can be used to secure inquiries or even orders. It can use the reason-why or the human-interest appeal. It permits the use of good half-tone illustrations, color, and, in fact, practically all the interest incentives. It should assume that the reader has a fairly high average of intelligence and education and should therefore be correct in substance and in style. Clever "stunt" advertising is rarely advisable.

Newspapers—National Advertising.—It is commonly recognized that the newspapers reach more kinds of people than the monthly and weekly periodicals. Their appeal is practically universal. On the other hand, they are read more hastily than the more costly periodicals and are shorter lived. All these differences indicate that in the newspaper the chief tasks are to get attention and to stimulate action. The national advertiser who tells his story with a fair degree of comple-



Whistler, the artist, could put a touch of color in the one right spot in his picture and give a new value to all the rest.

So the Automobile Show at the Grand Central Palace is enhanced and made more valuable by the presence of the

PIERCE- ARROW



New York Sales:
Harrolds Motor Car Co.
233 West 54th Street

New Jersey Sales:
Ellis Motor Car Co.
416 Central Ave., Newark

CONCISE, DISTINCTIVE NEWSPAPER COPY FOR NATIONALLY ADVERTISED PRODUCT

ness in the magazines, must usually boil it down for the newspapers.

National advertisements in newspapers demand bold, distinctive display. There are likely to be many other advertisements competing for attention, to say nothing of the news and editorial columns for which the paper was bought. Many readers glance over the day's news and then toss the paper away. Strong attractive power is therefore a necessity. Clever and original stunts are possible in the newspaper that would be out of place, even if permitted, in the magazine. The range of possibilities in illustration is narrowed by the cheap and coarse paper, which prohibits the use of fine halftones; therefore the attraction must be secured by simple methods.

As the newspaper appears daily, it is especially useful for a campaign that makes use of repetition. The advertisements are usually inserted in a series, only a few days apart. This demands that they have a similarity of form. Trade-marks, slogans, or other identifying characteristics, are usually featured. A good-sized illustration of the package is especially important, for the newspaper is seen by people when they are close to the store or source of supply; and, moreover, newspaper advertisements are used to influence the dealer as well as the consumer.

The text should be governed by the same considerations. It must be remembered that the newspaper is not selective. Men and women of all classes and professions read it. As there is no connection between wealth and education, this means that the arguments should be clear and fairly obvious and the language simple, even in advertisements for expensive articles.

As newspaper advertisements must usually be brief and gain their effect largely through repetition, assertions can frequently be substituted for reasons. Whether assertions take the place of reasoning or not, the copy should be terse, vigorous, and

snappy in tone. Sentences and paragraphs should usually be short, and the diction should be colloquial and journalistic. The news quality should permeate the newspaper advertisement.

The point of contact with the reader is frequently his interest in the news. This does not mean that when war is the dominant factor of news interest, the copy should always contain references to the war. When this is done too much it becomes tedious, and leads to straining for effect. A relevant news item, however, almost always adds force.

Newspapers — Department Store Advertising.—The advertisements of department stores depend largely upon the news interest—and indeed partake of the character of news. Many women read the latest announcements of the stores as regularly as men read the quotations on the market and financial pages. Often these department store advertisements are set up in columns like the news columns. Their chief purpose is to give information that is interesting and up to date.

The bargain appeal is most universal and most extensively used by department stores. Figures are exact and are slightly below round numbers



This Man

hasn't heard the
news yet. But
he's pricking up
his ears, as all
wise men do,
at the suggestion
that the John
Wanamaker men's
Store has some
news for him.

Watch

his expression
Monday evening
when the news
will begin to
develop.

"TEASER" COPY PRECEDING A
DEPARTMENT STORE BAR-
GAIN ANNOUNCEMENT



“Great!”

That was his simple comment when he heard the news of what the JOHN WANAMAKER MEN'S STORE was going to do.

This much of the news you may know tonight:

\$355,585 represents the regular values
\$226,013.75—the selling price

\$129,571.25—the savings.

In the greatest Sale in the history of Men's Clothing which opens Wednesday morning of this week at Broadway and Ninth.

Every man will be interested.

Prices will fit every pocket-book.

All about it tomorrow evening.

SECOND “TEASER” PRECEDING A DEPARTMENT STORE BARGAIN ANNOUNCEMENT

(as \$4.98 instead of \$5, \$2.49 instead of \$2.50 and the like), in order to further the impression of saving. But it must be remembered that a low price is less appealing than the reason for the low price. Frequently the reason has to do with the element of time, as a pre-inventory sale, an after-the-holidays sale, and the like. Sometimes the reason is that a large purchase has been made on fortunate terms. Here the time element enters only through the suggestion that the articles will be sold out quickly, and that prompt action is therefore necessary.

The department store usually has a definite position and space in the paper and distinctive typography and display, for the sake of identification. Since the most important group of readers to be reached are the present customers, the name of the store may properly be placed at the top. The various sections of the advertisement may have their own headlines, each indicating the nature and value of the particular offering.

Next to bargain copy, the most important kinds of announcements for the large department store are those which feature seasonable merchandise. The price is usually stated, but the lure of the copy lies more in the description of the goods. Style descriptions particularly are rich in dynamic and colorful words that make the offerings seem desirable. There are, of course, considerable differences in the policies of different stores. Some are flamboyant and extravagant; others are more precise and restrained. All, however, strive for an attractive word-picture of the merchandise.

A third variety of copy is used by some stores, either as a part of a larger advertisement or as a separate insertion. This variety, called for convenience the "service talk," aims to sell the store as a whole rather than any specific item of merchandise. This it does by giving information or advice; sometimes general, sometimes specific. The talk may be in the form of an anecdote, an editorial, or an epigrammatic essay. To be useful it ought to be intensely interesting in its sub-

stance and style, and give really helpful information. The copy on page 169 is a good example.

Newspaper—Small Retail Stores.—The methods of the small retail store that carries only one or two lines of goods differ somewhat from those of the large department store. The bargain appeal is useful, but can hardly be employed so frequently, or the store may lose prestige. Nevertheless, as the most important thing is to stimulate people to enter the store, a large percentage of small retailers offer in some form or other a money inducement.

They also use style copy and service talks. The last-named form is particularly useful to the small store that has distinctive character and specializes in a limited field.

This last type of advertising frequently wins its readers by the element of distinctiveness or character. The personality of a storekeeper has much to do with his success, and if he can put his personality into his advertising messages—or get a distinctive style put into them—he can often win new customers. Even small space, if wisely used for little anecdotes, essays, stories, epigrams—all with a sales element, of course—can be made to attract readers who will look for them as eagerly as for the news or the editorial columns.

Street-Car Cards and Bill Boards.—Street-car cards, bill-boards, and outdoor display are perhaps the most universal of all mediums in their appeal. They are for the eyes of everyone, regardless of wealth or education. Naturally they depend more on display than on copy, for pictures and color speak a more universal language than words. This kind of advertising, moreover, often has to be seen from a distance and may be in sight for only a moment at a time. The copy, therefore, must be very brief.

Brief as it is, it must deliver a message. Ordinarily this should be a stimulus to action. One of the great values of this class of advertising is that it is likely to be seen by a man

or woman on a shopping expedition and may be the last kind of advertising to reach them before they actually enter the store. Hence, it can be effectively used to supplement and re-enforce other kinds of advertising appeals. Reasons and arguments are of little value because they cannot be given in sufficient space to convince. Assertions and slogans are more useful. If only two words can be used, they should be the name of the product combined with an imperative verb, such as "Drink White Rock," "Use Sapolio," or "Never say dye, say Rit."

Group Publications.—At the other extreme from outdoor and street-car advertising is the advertising in the various kinds of special publications, such as technical and business magazines, trade journals, farm papers, women's publications, and the like. These have selected circulation and for that reason usually command higher rates per page for their space than general magazines or weeklies of equal circulation.

This higher rate is justified for two reasons: First, the medium enables the advertiser to reach just the class of people that are most favorable prospects for his product. To protect this advantage some of the stronger publications in the technical field reject advertising that is not specifically of interest to their readers. Second, the advertiser has a definite point of contact with his audience. He knows what their needs and interests are and he often knows the mood in which they approach the publication. To increase this advantage many publishers maintain service departments which prepare advertising for those who buy space in the publication. The men in this service department know the audience intimately and hence are able to adapt the appeal to their language, character, and mood.

Any copy-writer, however, can learn to adapt his copy for a special group of publications if he will intelligently study the class characteristics and analyze the publication. It will

be sufficient here to analyze a few of the main types of class publications and consider the nature of the appeal that will be most effective in them.

Technical and Business Magazines.—Technical and business magazines are read for profit and are read while a man is in a business atmosphere and a business mood. Mere assertions or emotional appeals have little weight. The copy must give facts and give them concisely. Charts, tabulations, figures, blue-prints, and cross-sections are all valuable, especially in technical advertisements.

The specific talking points used for a single article advertised in different technical papers vary according to the class appealed to. Take the case of building materials, for example. They may be advertised in general publications, contractors' publications, architects' publications, and engineers' publications. In the general publications, the advantage of the material from the standpoint of the beauty and durability of the finished structure are given. The merits of the material are explained from the standpoint of the person who is to live in the house. In the engineering publications, the strength of the material, its fire-resisting power, or other special points may be shown in comparison with those of competing materials. In the contractors' publications, the copy may attempt to show how conveniently and easily the article may be used in building; how it cuts labor cost, etc. The architect may be told of the co-operation he can get and of the variety of effects that he can secure. There may be illustrations of buildings designed by other architects using this material. So it is with every article; the arguments must be chosen from the standpoint of the class, and their interests kept in mind.

Simple, direct language is most suitable for business magazines and technical publications—indeed, in any publication read chiefly by men. The technical publication, however, is justified in using technical words and phrases that are pecul-

If You're Not Yet One of the 50 How About Being No. 51?



HE other day a well known advertising man (name on request) publicly declared that there are just about 50 people in the United States who write copy as it should be written.

Whether that's an under or an over-statement, one thing's certa'in. There are quite a few up-and-coming young advertising men and women who have it in them to become No. 51 on this man's list of real copy writers: Hard digging by the trial and error method may land them there eventually, but their progress will be a lot surer, a lot swifter, and a whole lot less painful if they can get some sound, practical suggestions from someone who's been over the ground himself and is really competent to direct others.

That's exactly what George Burton Hotchkiss is—and exactly the kind of help you get from his new book, ADVERTISING COPY. Chairman of the Department of Advertising and Market-

ing at New York University, where he has taught for the past twelve years, he was formerly a copy writer for a leading agency. Not only does he know how to write good copy himself, but he also has the rare gift of being able to help others write it.

Let Professor Hotchkiss himself tell you about his book. "My main object," he says in the introduction, "is to help those who want to learn to write advertising copy for practical business use.... Anyone who has the natural talent and who will give the necessary time and effort can learn th's or any other art. And he can learn faster under systematic guidance than alone. This book represents the kind of guidance I should have liked when I began my experience in writing copy for an agency."

You need ADVERTISING COPY. Send for it today. 471 pages, illustrated by numerous reproductions of recent successful advertisements. The coupon below is for your convenience. Mail it now.

*This advertisement was written by
Miss C. Ethel Craddock.
(See page 000 of this issue)*

HARPER & BROTHERS
Publishers Since 1817

—
HARPER & BROTHERS,
49 East 33d Street, New York, N. Y.
Please send me a copy of ADVERTISING COPY by George Burton Hotchkiss, on ten days approval. I will send you a remittance of \$3.50, or return the book if unsatisfactory.

Name

Address

City and State

This coupon must be attached to your business letterhead.

P. I. 7-20-24

STRONG DIRECT APPEAL ADAPTED TO BUSINESS MAGAZINES.
THIS COPY WON THE HARPER PRIZE AWARD

Towel HEADQUARTERS

again suggests—



Teach your customers to buy towels by the dozen

IT ISN'T hard to educate customers to buy by the dozen, if you make them think in dozens. Price towels by the dozen. Show them in packages of a dozen. Advertise them by the dozen. And do not break a package until you have made every effort to sell it intact. Wanamaker's New York store has built a wonderful towel volume on that basis.

Cannon Turkish Towels come wrapped in bundles of one dozen. You can open your dozen-campaign by a sale in which you offer Cannon Towels in the original mill wrapping.

You can interest every class of customer in this sale. From the 250

Cannon numbers you can select towels to appeal to every purse. Each you can offer as an exceptional value at its price. For Cannon Towels are the finest values on the towel market. The world's largest towel production makes lowest prices possible.

Your jobber can give you samples, prices and complete information about Cannon Towels. If there are any sales or merchandising ideas you desire, any information whatsoever about the selling, advertising or displaying of towels, we shall be glad to offer our suggestions. This is a service which Towel Headquarters maintains free for all. Write, wire, phone or call—

CANNON MILLS, Inc.

55 Worth Street

New York City

Be certain you receive genuine Cannon Towels. Look for this trade-mark label. See below on the wrapper of every package.

CANNON TOWELS

from

TOWEL HEADQUARTERS



TRADE PAPER COPY THAT HELPS THE DEALER

iar to the class of readers. This is one reason why service departments of such publications are so useful. Their writers are familiar with the "lingo" of the audience.

Trade Papers.—Trade papers are often confused with technical publications, to which they bear certain superficial resemblances. There is an important difference, however, in that the technical publication goes to men who are interested in the article because of its use, whereas the readers of trade publications are usually dealers who are interested in the article for resale. In trade advertising, therefore, the copy should present the case from a sales standpoint, showing the selling advantages, the profits to be made, and the like. Often it is connected with the consumer advertising and may reproduce the advertisements that are being placed in general publications to help the dealer. The language is usually colloquial, even slangy, and at times humorous and clever appeals are effective.

Copy for Farmers.—The farmer, as a rule, reads fewer publications than the average business or professional man and, consequently, reads them more thoroughly. He is inclined to deliberate carefully before deciding upon a purchase. Display is of minor importance, not only because the periodical is read carefully from beginning to end, but also because the quality of paper and printing usually does not allow the use of a fine quality of illustrations. It is doubtful, moreover, whether aesthetic considerations weigh very heavily in the farmer's decision. Legibility rather than beauty is to be sought.

For the same reasons the text may contain a large amount of material, provided it is in the nature of useful facts. Human interest is sometimes possible, but the stress should be laid upon reasons and a reason appeal. Conviction is always necessary. The arguments that convince are more especially those which deal with the qualities of durability and economy. The price appeal is usually valuable. Details in the construction of the article, even to the number of coats of paint used

and side-by-side comparisons with competing articles, are frequently helpful.

The evidence chosen should be of a kind to arouse confidence. Testimony, if used, should be that of other farmers, expressed in their own language so far as possible, even though this may be slightly ungrammatical. An important kind of evidence is in the form of guarantees, either by the advertiser or by the publication.

The personal point of view, in which the advertiser uses the word "I" liberally, is especially good for farm advertising. In all cases the language should be simple, without the suggestion of pretentiousness. It is possible sometimes to go to the extreme of colloquialism and, since most farm papers have a sectional distribution, localisms are not objectionable. Analogies and figures of speech from the farmer's experience lend force—as, for example, "Buy your tires as you buy your binder," or, "The bed of the wagon is only hip-high."

Copy that Appeals to Women.—Women are, in general, more easily influenced by suggestion than are men. They are more easily influenced through the emotions and through the ideas which are associated with but not directly conveyed by the illustrations, words, and other symbols used in the advertising message. For this reason, human-interest copy, usually accompanied by illustrations which tell a story, is found effective in advertising to women. The text is relatively less important.

The aesthetic sense in women is highly developed. Proper balance, harmony, and all of the things which make for artistic beauty are almost essential. Hand-lettering, liberal white space, and the application of the principles outlined in the chapters on display, all help tremendously to increase the effectiveness of advertising to women.

The language used in the text should be absolutely correct, with even a slight leaning toward formality and dignity. Col-

10% More for Your Money

Quaker Oats is put up also in a 25-cent size, nearly three times as large as the 10-cent size. By saving in packing it offers you 10 per cent more for your money. See how long it lasts.



Do You Know the Wealth of Energy

That Lies in Quaker Oats?

There is one grain in which Nature stores an exuberance of vim. Fed to mankind or to animals, it breeds spirit and vitality.

For ages men have known this. Among the intelligent, children all the world over are being brought up on this grain.

Quaker Oats presents this grain in its most delicious form. It brings it to you in large, luscious flakes, matchless in taste and aroma.

The result is, children love it. They eat an abundance. And every energy-laden taste becomes a new source of vivacity.

That's why the mothers of a hundred nations now send here for Quaker Oats.

Quaker Oats

Is Vim-Food Made Delightful

No puny grains—which lack in flavor—are used in Quaker Oats. We pick out only the big, plump grains, so we get but ten pounds of Quaker Oat from a bushel.

We apply dry heat, then steam heat. Our process enhances the flavor. Then we roll into large white flakes.

You get those luscious flakes—and those alone—when

Quaker Cooker

We have made to our order from pure Aluminum—a perfect Double Boiler. It is extra large and heavy. We use it to cook a quart of Quaker Oats, for cooking these flakes in the ideal way. It insures the fullness of food value and flavor. See our offer in each package.

you ask for Quaker Oats. And they cost you no extra price. You get this food at its best. You get it in tempting form. Because of these facts, a billion dishes are now served ev'ry year.

—
Please remember this. We are making this food to delight you, and you owe to yourself that you get it.

**10c and 25c per Package
Except in Far West and South**



*Mrs. Paul K. Christie
Hadley, Indiana*



*7½ teaspoons of butter fat
in every 16 ounce can*



Now try Mrs. Christie's Sunshine Bread—a new delight

FROM Mrs. Paul K. Christie of Hadley, Indiana, comes the recipe below—for a most delicious bread. Try it.

But try it just as Mrs. Christie says—with Libby's Milk. That's essential if you are to have bread as rich and fine-textured as she makes it.

Cow's milk made double rich

There are $7\frac{1}{2}$ teaspoons of pure butter fat in every 16-oz. can of this milk! The very same butter fat that makes cream and butter such great enrichers of foods. That's why it makes such a difference, not only in breads but in all cooking.

Libby's Milk is cow's milk and nothing but cow's milk, yet it's exceptionally rich for two reasons.

There are certain sections of this country famed for the perfection of their dairy products, sections where ideal pasture lands abound, where men make dairying their business and constantly compete

among themselves to see who can raise the finest herds and produce the richest milk.

By placing our condenseries in these favored sections we get for Libby's Milk the finest milk in the land.

And we make it double rich simply by evaporating more than half the moisture from it! Nothing is added to it; none of its food values taken away. We seal it and sterilize it in air-tight cans, for only thus can we bring it safely to you who live, perhaps, many hundreds of miles away.

The milk that good cooks use

Once you have tried this richer milk, have seen what a delightful flavor it gives to some favorite dish, you will not wonder why it has been called "the milk that good cooks use." You, too, like thousands of other women will want it regularly for all your cooking. Order a can of Libby's Milk from your grocer now.

How Mrs. Christie makes her Sunshine Bread

1 egg	2 cups flour
1 cup sugar	1 cup water
½ cup Libby's	baking
	powder
	½ tsp. salt
½ cup water	1 cup raisins

Beat the egg and add sugar, then milk and water. Sift the dry ingredients together and add gradually to the egg mixture, adding raisins last. Pour into a well greased loaf pan and let stand thirty minutes. Bake in a moderate oven forty-five minutes.

Write for free recipe folders

—containing many other recipes sent us by good cooks who use Libby's Milk.
Address Libby, McNeill & Libby, 506-A Welfare Bldg., Chicago.

Libby's
MILK
The milk that good cooks use

RECIPE COPY FOR WOMEN



Those dainty underthings you prize

Launder them the safe way - that makes them last

You choose them with such care, such delight in their soft, lovely texture and color! The costume slip for your favorite dinner gown—those ravishing peach knickers that fit so perfectly—the gossamer-thin beige stockings.

Once it might have seemed extravagant to buy them but now you know that even fragile underthings can be made to last.

Your frailest, thinnest nightgown or step-in will give good service if you launder it with Lux. Follow the simple directions on this page. Cut them out so you will have them when you need them.

Silk or fine batistes—just like new

Lux keeps the texture of all your underthings soft and lustrous as the day you took them from their boxes.

There is no harmful ingredient in it to coarsen and stiffen silk, to fuzz up cottons and linens. Nothing

to take the color out of delicately hued garments. "The mild Lux lather cleanses so quickly and with such gentleness," says a great manufacturer of fine underwear, "that it is impossible for it to injure the garment."

Dip your underwear and stockings in these pure featherdy suds after every wearing to free them from all trace of perspiration. For perspiration, you know, actually disintegrates silk—and even sturdy cottons and linens are weakened by its action.

Lux will cleanse them gently, easily. There isn't any garment safe in pure water alone that isn't just as safe in Lux.

How to wash them

Whisk one tablespoonful of Lux into a thick lather in half a washtub of very hot water. Add cold water to bring temperature down. Dip the garment up and down, pressing suds repeatedly through soiled spots.



Rinse in three lukewarm waters. Squeeze water out—do not wring. Roll in a towel; when dry press with a warm iron—never a hot one.

Silk stockings, brassieres and other small silk things which get wet often, almost every evening, require only light suds. One or two teaspoonfuls of Lux to a washtub of water should be enough. Pull stockings into shape while still damp. Press with barely warm iron.



The new way to wash dishes Won't roughen hands

Look for washing dishes! At last you can wash them without coarsening your hands! When your hands are in the dishpan an hour and a half every day, Lux won't make them rough and scratchy. It is as easy on your hands as fine toilet soap.

Just one tablespoonful to a pan is all you need! A single package does at least 54 dishwashings—all the dishes for almost three weeks. Wash today's dishes with Lux.

Makers of all kinds of fine fabrics and apparel say "Wash them with Lux"

McCollum Hosiery
"Overs" Laundry
Vanity Fair Silk
Underwear
Dove Under-garments
Model Brassieres
Bedding Bros. & Co., Silks

Mallinson Silks
Roselli Silks
Silk Linens
Terrytine Blouses
McGurk's Linens
Dove Under-garments
Model Brassieres
Bedding Bros. & Co., Silks

Berry Wales Dresses
Mildred Louise Dresses
Peach Mills Printed
Cottons
North Star Blankets
D. J. & J. Anderson,
Gingham

Carter's Knit
Undergarments
Jantzen
The Fleisher Yarns
Orinoka Guaranteed Sunfast
Draperies
Puritan Mills Draperies

Send today for valuable free booklet of information for every home—"How to Launder Silks, Woolens, Fine Cottons and Linens." Address Lever Bros. Co., Dept. B, Cambridge, Mass.

RECIPE COPY FOR A SOAP PRODUCT

This campaign won one of the Harvard Advertising Awards for high excellence in planning and execution.

loquialism, slang, and technical lingo are dangerous. On the other hand, figurative expressions that bring to the mind pleasant associations are useful and an occasional dash of French in the higher priced women's publications will not be taken amiss. It may be that only a small percentage of the readers actually understand French, but all feel the compliment. This is simply an illustration of the fact that suggestion is more important than direct meaning in the text of advertisements to women.

"Reason-Why" Copy for Women.—If reason-why copy is used—and in some cases it is appropriate—the arguments that appeal most are those in which health, beauty, pride, style, the maternal instinct, cleanliness, or economy are dominant. Evidence of facts and figures is ordinarily useless. In selling such a food product as beans, for example, it does not help the cause to give copious statistics as to the number of bushels of beans used yearly, or the number of tin cans required to pack a month's supply. Such evidence harms rather than helps, because the associations of thousands of tin cans is not pleasant and, incidentally, takes away from the individuality of the appeal. A better kind of evidence is that of authority—the testimony of some prominent man or woman, such as Dr. Wiley or Mrs. Rorer.

A large proportion of women, of course, are influenced by the bargain appeal, as is evidenced by the advertising of retail and department stores. Premiums, likewise, are useful as an inducement. Even the coupon system of the United Cigar Stores Company exists largely for the benefit of women, as may be ascertained by a casual survey of the catalogue of premiums, or by an inspection of the premium departments of these stores. It has also been found valuable to feature samples, booklets, and the like in the copy, as an inducement to response. Free gifts have been responsible for the success of many articles advertised to women.



Like antique French needlepoint, this tapestry is filled with animated vignettes.

CLASS PAPER COPY THAT GIVES SERVICE TO WOMEN

The Genre Designs of an Old French Needlepoint *J*are reproduced in this Tapestry Covering



HINTERWOVEN with homely humor and acute observation, replete with popular anecdote from edge to edge, the genre tapestries of the seventeenth and eighteenth centuries have a variety of interest that makes them unique not only among tapestries but among all decorative textiles.

In this fine modern tapestry are recreated the same abundant and interesting forms which patterned a superb antique French museum piece. The original was done not on a tapestry loom, but in the still older fashion of needlepoint. The modern replica shows the tiny, charming figures of the original, the mountebanks of old French countrysides with their dancing bear and fortune-telling bird. Flying insects, peacocks in pursuit, all richly filling every space, are all framed and held into the composition by a winding ribbon suggestive of a Chinese cloud-band.

Like the original, it records in soft wools and reds and yellows of primitive freshness the rise of democratic taste. Far from the medieval themes of chivalry, from the sumptuous classicism of the Renaissance, it faithfully follows the example of the peasant scenes later popularized by David Teniers and Goya.

While this tapestry contains all the merits and charm of the original, modern developments in textile weaving have made it quite available for today's interiors.

Other tapestries representing the genre traditions of France, of Flanders, and of Spain are available in the Schumacher collection, while the whole range of tapestries, reproducing the best of the great periods, is unusually comprehensive.

Schumacher fabrics may be seen by arrangement with your dealer or decorator. He will also arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices also in Boston, and Chicago, and Philadelphia.

F-SCHUMACHER & CO.

One of the strongest proofs of the value of adapting the copy to the medium is to be found in the great increase in the use of "recipe copy" in women's magazines of the middle class. Recipe copy was originally used for food products, like baking powder and lemons. It told a woman how to make new and delicious desserts; how to garnish her salads, how to add variety or vitamines to the family menu. There was usually some presentation of the merits of the manufacturer's brand, but the stress was laid upon service. Later the same methods were used for silverware, by showing how to set the table properly, for curtains, by showing how to decorate her rooms, for yarns, by showing how to knit sweaters, and so on. Not only does such copy receive careful perusal because it gives the same kind of information she seeks in the editorial pages; it also has great dynamic power through its use of direct suggestion, and it tends to prevent substitution.

Miscellaneous Copy Problems.—The classes discussed above are by no means all those which are reached by special publications. There are children's magazines, religious periodicals, sporting and theatrical papers, and innumerable others, each with its own special copy problem. It can generally be solved, however, if the writer will take the trouble to gain a fair knowledge of the characteristics of the class and then write the copy from their standpoint. Only when this is done can advertising reach its highest point of efficiency. The too general practice of constructing an advertisement for a general magazine and then inserting it with practically no change in children's magazines, business magazines, and women's magazines, is wasteful. While it may be true that the buyers are the same people, no matter where they see the advertisement, there is a vast difference in their mood and attitude in reading different publications, and that attitude is carried over from the reading pages into the advertising copy. All advertising copy in class publications of whatever type

should be built according to the golden rule of adaptation to the reader.

PROBLEMS

1. Write a bargain advertisement for Lumber Jack flannel shirts. These are heavy all-wool shirts which may be worn in place of a coat or sweater. The colors are green and black, red and black, white and black, etc., in attractive check patterns.
2. Write a style advertisement for this same product describing it in such a way as to make it appeal to young women as well as men. The shirt is offered as the latest vogue in sports wear, especially for skating, hikes, golf, etc.
3. Write a service talk for some small retail store with which you are well acquainted. Make it personal and distinctive and suitable for use in a series intended to build a reputation for the store.
4. Write an advertisement for a business magazine to sell cushion keys for a typewriter. These cushion keys are of green rubber and fit over the typewriter keys. They avoid glare in the eyes and are much easier on the fingers. They therefore enable the typist to do faster and better work with less effort. The increased output naturally means more profits to the employer and it means more contented typists. The company is willing to install one set on free trial. In offices where this procedure has been followed, the trial set is invariably kept and usually equipment is ordered for all the machines.
5. Write an advertisement to women to sell lace curtains. This may be of the recipe type giving suggestions for the proper decoration of windows. The facts should be brought out that beautiful curtains decorate the home outside as well as inside.

CHAPTER XXII

COPY AS AFFECTED BY DISPLAY

Relationship Between Display and Text.—It is customary to consider an advertisement as composed of two kinds of material: words—the copy or text—and display—illustrations, color, type, ornament, etc. In reality, all these materials form parts of the language through which the advertising message is conveyed. It is a common error to suppose that copy is the only form of language, and that the other material in the advertisement may be selected and used on the basis of whim and personal preference. All the elements are subject to certain definite scientific principles which must be applied if the advertisement as a whole is to convey its message effectively and evoke the response desired.

The distinction between copy and display is largely one of convenience. It is based mainly on the fact that they ordinarily require the services of two different persons or groups. Few copy-writers are able to execute the display; few artists are able to write copy. But copy and display must be in absolute harmony and must be combined so that each may add to, not detract, from the effectiveness of the other. The task of combining the two is, therefore, as important as it is difficult.

Three methods are in common use. The first, and poorest, is to have an artist arrange the display and then have a copy-writer furnish the text to accompany it. Copy written under such conditions is likely to be “a hole in the advertisement filled with words.” A better method is to write the copy first and then have it properly displayed by an artist. Best of all is the method of having both text and display handled together by the copy-writer, working in conjunction with an artist. At

any rate, some one person should have general control of the advertisement and see that text and display are properly related.

An advertisement should be a unit. Unless its text and display work together in harmony a large part of its effect is bound to be lost. The builder of the advertisement should visualize it as it will appear in the pages of the publication. Many copy-writers never write a word of the text until they have rough layouts in the size and shape demanded and with sufficient detail of illustration and display elements to enable them to work intelligently with the finished product always in mind. They follow this practice whether they want an advertisement that consists largely of illustrations and other display elements, or an advertisement that is wholly or almost wholly text.

Relative Importance of Copy and Display.—The relative emphasis given to copy and display varies according to the subject and the purpose. Some commodities lend themselves readily to pictorial treatment. Cameras, for example, would seem logically to demand pictures and many Kodak advertisements have been almost entirely pictorial with only a line or two of text, such as "Keep a Kodak story of the children" or "All outdoors invites your Kodak." On the other hand, one distinctive series of Kodak advertisements was composed entirely of text, with no pictures at all. (Example on page 194.)

Good-will advertisements that aim to make some impression on as wide an audience as possible are likely to make the picture a dominating feature. Action advertisements, however, must depend largely upon copy to do the sales work; hence the display must not be allowed to overshadow the copy. Mail-order advertisers occasionally find that they get better results with a small picture than with a large one. They also find that in typography it is more essential to make the material readable than to make it aesthetically pleasing. Many of their

advertisements are distinctly ugly in appearance, full of closely printed matter and bold display; yet in spite of their form these "eye killers" frequently produce an astonishing amount of business.

This does not mean that aesthetic qualities are undesirable; merely that they are relatively less necessary in action advertisements. The aim is readability, and the chief requirement of the display is that it should re-enforce and emphasize the message in words. It is essential that the reader should perceive that the text is intended to be read; the display must never be so pretty in itself that it will be viewed as a picture. With this proviso, everything that can be done by means of display to make the advertisement attractive will also help to enable it to tell its message effectively.

Type Display.—The most elementary form of display is that created by typography alone, usually by having a few lines of the copy set in larger or bolder type. Not more than three elements should receive primary emphasis of this kind; otherwise there will be too many things competing for the reader's attention at once. Moreover, the average person will be able to grasp three displayed elements almost at a glance, if they are not too lengthy or widely separated on the page; but he will find it hard to grasp more than three elements at once.

The modern tendency is to have fewer rather than more elements of strong display. Commonly we find the largest type at the beginning and the end of the copy. Here it may be considered an additional method of emphasizing mechanically the ideas that are already emphasized structurally by their position. Some intervening ideas may also receive secondary emphasis through the use of subheads in bold face type of moderate size.

Headlines.—In a large proportion of advertisements the headline is relied upon to secure attention and interest. Even

where display first draws the eye, a headline is frequently necessary as a secondary attraction to secure a reading of the copy. The difference between two headlines has often been the difference between success and failure in an advertisement. Because of this reason it is wise to study some of the fundamental requirements of good headlines.

A headline may be regarded somewhat in the light of a title to a magazine story or a newspaper item. There is a distinction to be made, however, between headlines for inquiry-getting advertisements, and headlines for publicity, or goodwill, advertisements. In the latter case the headline, like that of a newspaper article, may tell the whole story, or the most important part of it. In the former case, since results depend upon complete reading, the headline is more like that of a magazine story; it aims to stimulate curiosity.

In both cases, of course, the advertiser hopes that his whole text will be read—at least by some prospects. When the news headline is used, however, the text merely supplements and enlarges the information already imparted through the headline (or the headline read in conjunction with the other main display line). When the story headline is used, the reader's first glance gives him only a vague idea of the advertiser's message, and he may not even know the name of the product until he has read a considerable part of the text. The following examples illustrate the difference between story and news headlines:

News headlines that give the gist of the message:

A Zapon Finish Stands Abuse.

Chase Pain Away with Musterole.

Your Eyes will Thank You for Wellsworth Cruxite Lenses.

Eversharp has Twenty Million Users.

There is a Radiola for Every Purse.

News headlines that give the gist of the message when supplemented by the name of the product:

Looks Like Tile but Costs Much Less. (Wall board)

Six Minutes from Package to Table. (Pancake flour)
The Pencil that Grips the Lead—at the Tip. (Metal pencil)
Room for All Five Toes. (Shoes)
Dirty Oil Made Clean as Your Car Runs. (Oil purifier)

Story headlines:

A Glass of Wine with the Borgias. (Set of books)
"Mary, I Owe it All to You." (Correspondence course)
Dame Partington and her Mop Again. (Automobiles)
When you Build you Start a Voyage. (Cement)
But her Husband did not get a Divorce. (Shoes)
"You'd never take her for the mother of several children." (Beauty preparation)
The Dance She Sat Out. (Mouth wash)
Eat your A B C's. (Insurance)
Mark Twain's Great Mistake. (Bonds)
He Fumbled the Ball. (Sprinkler system)

To be most effective, all headlines, whether of news or story type, should conform to certain requirements. Generally they should be short, simple, apt, original, and interesting. These requirements are not of equal importance nor is it possible to make every headline conform to them. Brevity and simplicity are more necessary in news headlines; originality and interest in story headlines. However, any one of these qualities may need to be sacrificed for the sake of the others.

Headlines—Brevity.—Brevity is an obvious necessity, for reasons that have been made clear in the section of this volume that deals with psychological factors. Four or five words are about all that the average eye and mind can grasp at a single glance. This does not mean that no headline should contain more than four or five words; it simply means that undue length should be avoided.

The advantage of brevity may be seen by comparing such a cumbersome headline as "Ask the Man in the Street what he thinks of the Chalmers Automobile," with the crisp headline actually used, "Ask Bill."

Or compare the following pairs:

- (a). Are you fighting the germs that make your teeth decay?
Here's a dentifrice that destroys germs.
- (b). Preserve teeth by destroying germs.

(a). Tooth trouble starts when germs attack. This dentifrice kills germs.
- (b). This attacks germs that attack teeth.

Important as brevity is, it should not be secured at the sacrifice of more essential virtues. To boil down headlines to a single word or two is a futile process if it involves boiling out the real essentials of the idea. A long headline should be broken up into two or more lines. If it is very long, the latter part may be set in slightly smaller type.

Headlines—Specificness.—The headline should be specific. Such generalities as "Wisdom," "The Truth," "Character and Reputation," "Easy Economies," or "Cheapest and Best," have little value for the average reader. The broad, sweeping statement passes over his head where some definite fact, such as "\$220 Buried," or "Average Profit \$2.90 per tire," would catch his attention instantly. Laboratory tests of the reading of advertisements have proved conclusively that a specific headline is much more certain to lead to a reading of the advertisement than a headline that is vague and general.

Some agencies nowadays make extensive tests of headlines. As many as a hundred headlines, all containing the same general thought, may be tried out by order-of-merit ranking. The vague general headline always shows up very poorly in such tests.

Headlines—Aptness.—Closely connected with the requirement of having the headline specific is the requirement of having it apt. "Blind" headlines, such as "Burglars" for a breakfast food, "Off Key" for a coffee substitute, "How Very

Comfortable" for soap, are of no particular value. Even though they may lead to reading of the advertisement, they do so by deceit and do not strengthen the power of the copy. Many others, such as "Safety" for revolvers, or "A Narrow Escape" for insurance, while they have a certain amount of appropriateness for the article advertised are still lacking in aptness because they are equally appropriate for many other articles. "White sheep give more wool than black sheep—there are more of them," is not only faulty in its extreme length, but in its total lack of aptness for a typewriter, which was the article advertised.

Story headlines may not seem apt when first read. There may not seem to be any connection between "Once in Every Man's Life" and a coffee substitute, or between "Often a Bridesmaid; Never a Bride" and a mouth wash; but after reading the copy the aptness of the approach may be revealed. Care should be taken, however, to see that the right prospects are attracted and that they are put into the right mood for the kind of message the advertiser wants to convey.

Headlines—Originality.—The requirement of originality in a headline is not based on ethics, although it is obviously unfair for an advertiser to appropriate to his own uses a headline formulated and successfully used by somebody else. Original headlines are necessary because most headlines that have been used to any extent have lost their power to attract attention. Such headlines as "Do You know?" "Are You Interested?" and the like, are obviously worn out. "Safety First" has recently been used too extensively; likewise "A Christmas Gift the Whole Family Will Appreciate." The headline "Always Young" was used for two advertisements in a single issue of the same publication. Worn out maxims like "Cleanliness is Next to Godliness" and "A Penny Saved is a Penny Earned," are particularly poor headlines. Occasionally a sug-

gestive rewording of one of these old maxims with a new twist is very effective, as "No sooner said than Served."

Headlines—Interesting Nature.—The headline should have strong reader interest. A headline with the word "you" in it, especially if it contains an appeal to some fundamental human instinct, such as ambition, curiosity, or desire to save, is likely to appeal. The following will illustrate: "Are Your Hands Tied?" "Will You Drive Six Screws to Save \$11.25?" "Build Your Own House in Two Hours," "Will You Reach Old Age with All Your Teeth?"

Obviously the word "you" cannot be used in all headlines. The requirement of originality sometimes suggests some other form as preferable. *How* and *why* titles have a strong factor of human interest, as for example: "How a World-Wide Business Grew from this Old Kettle." Such forms have the added advantage that they appear to be the beginning of an answer to an implied question; therefore the reader will go on without appreciable pause.

A modern variation of this *How* headline is that which contains some secret, as "Cleopatra's Beauty Secret," "The Secret of Lasting Loveliness," "The Secret of Making People Like You." This form also is in danger of being overworked, but still has possibilities.

What has been said in an earlier chapter about making a point of contact with the reader's thought stream applies with particular force to the headline. Sometimes it ties up with a temporary interest, as "Earn \$500 Extra Before Christmas," or "Beware of Bolshevik Agitators." Sometimes it touches upon a common experience of many people, as "How Many Letters Do you Owe?" (Note how much stronger this is than "Do You Answer All Your Letters Promptly?"). "Just Take Baby and Go," has an appeal to all young mothers. "How Would You Play This Dummy" enlists the bridge fiends. Certain key-words in the headline automatically select certain

groups of prospects; thus "pipe" or "tobacco" selects smokers, and "tune in" or "static" selects radio owners.

The elements that make a headline "interesting" are not entirely analyzable. The mysterious, the dramatic, the human—all these help to catch the fancy of readers. Headlines that startle and challenge or enlist the constructive instincts are likely to gain a hearing. The following are good examples of headlines that are of almost universal interest: "She thought Filet Mignon was Fish," "The Letter That Lighted Two Million Lamps," "Finish This Story for Yourself."

There is one further requirement of headlines that applies to publicity advertising and to some extent to inquiry-getting advertising. A headline should ordinarily be positive. If the headline "Decayed Teeth" were seen in connection with the name of a dentifrice, the association of ideas would be unpleasant unless the whole of the copy were read. Of course, the whole copy is read only in a small percentage of cases. For this reason we should avoid such headlines as "Is Your Refrigerator Poisoning Your Family?" or "A Man Would Die in the First Alcove," unless the advertising exists almost entirely for purposes of inquiry-getting. Even in cases of this kind they are dangerous on account of the unpleasant, negative suggestions they contain.

Slogans.—Next to the headline the most popular text element used for display purposes is the slogan. This has been losing in popularity in recent years, however, because it has been found to have a relatively low degree of advertising efficiency for many classes of commodities. Even a good slogan is of questionable value for products that are bought only after careful deliberation, like mechanical equipment. Such slogans for automobile tires as "Most Miles per Dollar," "Smile at Miles" and "Best in the Long Run," have the additional defect that they have no *natural* association with any specific brand or manufacturer. They could be used interchangeably. In spite

of the money that has been expended in the attempt to impress them on the public mind, many motorists associate them with the wrong brands.

Slogans are more useful for low-priced convenience articles and luxuries that are bought with little deliberation, such as candy, chewing gum, soft drinks and cigarettes. They may be helpful for other products, especially if they sum up in a crisp phrase the keynote idea or theme of the advertising campaign. To be really good, a slogan should include the name of the advertiser or his brand, or else should express an idea which is more appropriate and relevant to his product than to any of its competitors.

In technique a slogan is quite similar to a headline of the news type and should comply with the same requirements of brevity, specificness, aptness, originality and interest. In addition, it should have high memory value, usually secured by some rhetorical device, such as balance, rhythm, rhyme or alliteration. Many good slogans were originally headlines. As they have become familiar through usage and have acquired slogan value they have lost attention value. Hence they should rarely occupy a dominating position at the top of the advertisement. They should be placed at the end or in the border display.

Tying Up Display Lines to Text and Illustrations.— Headlines and other display lines should be regarded as integral parts of the copy and as such should be tested according to the principle of coherence. The headline should be closely connected in idea and tone with the copy that follows; otherwise the interest it secures is not transferred to the smaller type of the text matter.

Headlines of sensational character for matter-of-fact subjects are particularly difficult on that account. Such a headline as "The Blood of Business" for ink, or "The Magic Stick" for a pencil, or "Troops of Transmission" for pulleys, naturally

needs to be followed by rather florid and poetic copy, which is not likely to be well adapted either to the subject or to the audience.

Much the same principles apply to the connection of the text with illustrations. There should be no doubt in the reader's mind as to the aptness of the illustration when he reads the text. Yet oftentimes we find in advertisements text that has nothing whatever to do with the illustration that drew our attention. It indicates lack of team-work between the artist and the copy-writer, which could have been obviated had the man who wrote the copy made himself responsible for the layout and illustration as well.

The harmony between illustration and text should not be merely in the matter of the direct connection of ideas. It should be in their tone or style also. No argument is necessary to show that a fine line-drawing does not belong with the rough, colloquial, slangy text of Prince Albert tobacco, or that heavy crayon or charcoal drawings do not belong with the dainty descriptions of silverware. Vigorous, argumentative copy should not be set in dainty or frivolous type. On the other hand, copy with an appeal to the senses or sentiment should be displayed with some dignity and refinement. Cheltenham bold type and heavy-rule borders would be hardly appropriate.

When the reader sees a frivolous picture of a ballroom scene, it is somewhat of a shock to him to see directly below it "Sixty Years of Knowing How," and it is a strain upon his attention to adjust it to the new point of view that such a headline implies. When he sees the negative illustration of a gray-haired old invalid it is hard for him to grasp the positive appeal in the headline "The Charm of Health," and perhaps equally difficult to see the relation of the stork picture to either of these elements. It is unsafe to assume that he will recognize the stork picture as a trade-mark.



The Charm of Health

RADIANT is the woman in whose body and heart and soul there is health; pitiable she whose body is sick. Health means happiness, and happiness charms even the birds of the air. For a quarter of a century



ANHEUSER-BUSCH'S
Malt-Nutrine

has spelt Health and Happiness to many thousands of women who were sick and unhappy. The rich, wholesome malt and tonic hops are Nature's own restorative in the most concentrated and effective form. It builds the body into strength, beauty and usefulness.

Your grocer and druggist have it

Malt-Nutrine, when mixed with milk or sparkling water, makes a most palatable and healthful drink. Malt-Nutrine declared by U.S. Revenue Department a pure malt product, net an alcoholic beverage. Contains 14½ per cent inali solids - 1.90 per cent alcohol.

ANHEUSER-BUSCH · ST. LOUIS, U.S.A.

"Booklet 61 (beautifully illustrated) sent free on request."

THE CHIEF ELEMENTS DISPLAYED ARE TOTALLY UNRELATED

Condensation of Text.—Sometimes the placing of illustrations and other material in the layout makes it necessary to divide the text into sections. If such is the case, the copy should be so written that the various units will fit exactly into their places. To do this each space in the layout should be accurately measured by means of a ruler and the number of words of a given size type that will fit into the space should then be estimated.

This is only one of the cases which frequently call for condensation of copy. The formula for condensation is, briefly, as follows:

1. Omit all the clever statements—those which strain for effect.
2. Omit all circumlocutions and unnecessary descriptive words.
3. Omit adjectives and adverbs that are trite or general.
4. Omit all the statements which do not relate directly to the important one.
5. Omit any examples or illustrative statements that can be spared.

The general principles for relating text to display which have been given in this chapter are affected, of course, to some extent by the nature of the audience and the medium used, as discussed in previous chapters. The writer, however, who uses them as a basis will find it easy to adapt them to fit special conditions.

PROBLEMS

1. Look over advertisements in current newspapers and magazines and pick out five good headlines of news type and five good headlines of story type. Copy these headlines and indicate their special merits and their defects, if any.

2. Rank the following headlines in order of merit by numbering them 1, 2, 3, etc., and indicate the reasons for your ranking:

Greater safety for teeth when you destroy decay germs.

The mouth that harbors germs is a danger to every tooth.

Health begins in the mouth.

This dentifrice fights the foes of tooth enamel.
Save your teeth.

In the daily fight to save teeth, a germ-killing dentifrice is the
best weapon your dentist could give you.

The Pearl of Great Price.

The daily way to check decay—kill the germs which cause it.

Tooth Protection.

Clean as a Hound's Tooth.

3. Write a better headline than any of these with the same general idea.
4. Write a news headline for a toothbrush. This headline should express the idea that the particular toothbrush named is so designed that it reaches every part of every tooth in the mouth.
5. Write a story headline to introduce copy for the University Book Shelf. This is a set of carefully selected books including the classics of the world's literature in English. It is intended to give the reader the same cultural education in literature, history, and the humanities that he would obtain from university courses—in short, to make him a liberally educated man. The first paragraph of the text should also be written to accompany this headline.

CHAPTER XXIII

THE FUNCTIONS AND ELEMENTS OF DISPLAY

What Is Display?—Before we can intelligently execute or supervise the display of an advertisement, and even before we can determine the methods to use, we must have a clear conception of what advertising display means and what it is intended to accomplish. There seems to be a general feeling that it has something to do with art, for the organization that looks after this part of the work is commonly called the “art department,” and what it creates is more or less accurately termed “art work.” Undoubtedly the display of an advertisement should be artistic, but the words art and artistic are somewhat vague and are subjects of much popular misconception.

What Is Art?—Among the common misconceptions with regard to art are that anything antique is art, that anything pretty is art, that any picture is art, and that anyone who has technical skill in drawing is an artist. The truth is that art is a quality that should be present in any object that man creates to satisfy the needs of his soul and intelligence, whether that object is a cathedral, a chair, a piece of china, or a piece of display advertising.

Every new, useful object that has appeared in the history of any race has been created because there was a decided need or call for it, or because the lives and activities of the people developed it. Advertising, as has already been seen, became a necessity because of modern industrial conditions. Its development has been along the same lines scientifically as other forms of art expression and its art quality is dependent upon the same relationships as those of any other object made out of any materials in any age and for any purpose.

The art quality does not depend upon materials or the person concerned, or the date, or pretty looks, or any other tradition. The quality has two distinct elements each of which must be examined by itself. By its possession or lack of these elements the art of quality is measured.

First Time Anywhere!

Ludwig Baumann
offers

\$8.50 Complete set of famous
Eureka Attachments

8.50 **Free!**

To-morrow with every
Genuine Latest Model *Grand Prize*

EUREKA
VACUUM CLEANER

49⁵⁰ **100**
Complete weekly Pays for it

Quantity No interest charges
Limited act at once

Never Sold Anywhere For Less Than '58

EVERYBODY knows the Eureka. Over one
million now in use. 46,000 sold in the
metropolitan district the past year. Six Grand
Prize Awards at International Expositions. This
is the newest improved model representing a
marvelous combination of cleaning power, sim-
plicity, convenience, dependability, and beauty.

Buy it Now and Save \$8.50!

Ludwig Baumann & Co

35 St. to 36 St., on 8th Ave.
Harlem, 144 West 125 St. Newark, 40 Market St.
Broad St.

AN EXAMPLE OF NEWSPAPER ADVERTISING WITHOUT FORM, PLAN OR ORDER,
DISREGARDING THE CLAIMS OF BLANK
SPACE AND ATTEMPTING THE
IMPOSSIBLE

The first element of the cathedral, the chair, or the piece of china, is that of fitness to use, or *function*, as we shall call it. When a chair meets all the requirements of a thing to sit upon in the circumstances for which it is made, it expresses the first element of its artistic necessity. When an advertisement expresses perfectly the relationship between the commodity it presents and the human need it is to satisfy, and the materials of which it is composed are perfectly fitted to their purpose, the advertisement has the first element of art present in it. If this is not true; if, further, the advertisement is inefficient in its power to sell, it loses a portion of one of the two elements to be reckoned with in the art concept.

On the other hand, inherent in the nature of man is the desire for harmony or beauty. He wants it because he's made that way. And when he doesn't produce it and use it, it is only because he has a mistaken view as to what beauty is and as to how to express in his materials the beauty idea. This makes even beauty somewhat a matter of science, because the laws of choice and arrangement in any materials in which beauty is expressed may be fairly clearly stated and if followed will result at least in the training to appreciate the general combinations which result in beautiful creation.

Beauty, then, is not a matter of pure feeling, but a matter of feeling, or emotions, plus intelligence, or intellect. Persons who recognize that both of these powers are active in beauty development will be able to create in the advertising field results that are beautiful as well as suited to the purpose. Beauty, indeed, becomes a distinct selling feature, since the desire or appetite for it

SAKS-FIFTH AVENUE
FORTY-NINTH TO FIFTIETH STREET

DIAMONDS

In Distinctive Settings

A FEW unusual diamond rings from the Saks-Fifth Avenue Diamond Collection in which the brilliancy of the diamonds is enhanced by the beauty of the settings.

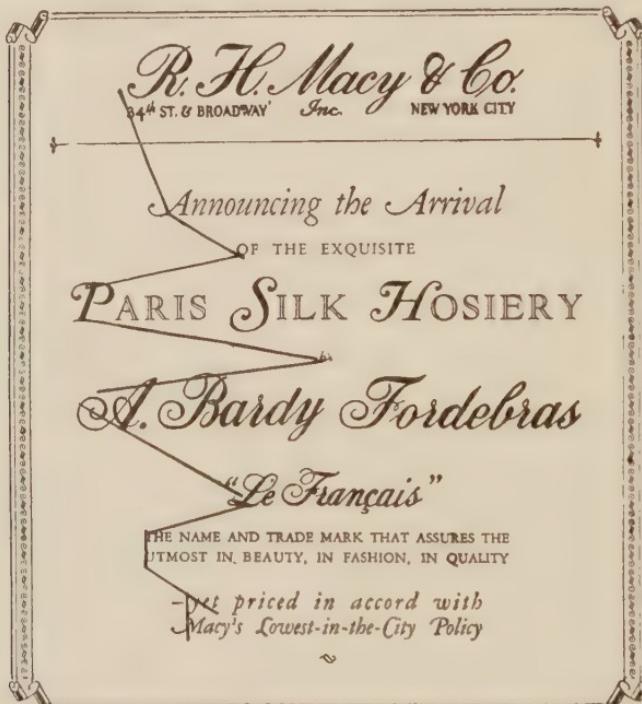
In addition to the assortment of beautiful rings already made up we will be happy to furnish estimates and give information with regard to special designs for the remounting of diamonds.

 <p><i>Emerald Cut Diamond Ring of 2.70 carats, with 8 square diamonds set in platinum.</i> 1725.00</p>	 <p><i>Marquis Diamond, 3.57 carats; a ring of rare beauty with 16 small diamonds set in platinum.</i> 3450.00</p>
 <p><i>Distinctive Dinner Ring of diamonds and emeralds set in platinum.</i> 550.00</p>	 <p><i>Handsome Solitaire Diamond Ring, 1.27 carats; set in platinum.</i> 210.00</p>
 <p><i>Solitaire Diamond, 81/10 carats, with 10 small diamonds and Calibre cut sapphires set in platinum.</i> 370.00</p>	 <p><i>Beautiful Dinner Ring, with diamond and sapphires set in platinum.</i> 550.00</p>

SAKS-FIFTH AVENUE—STREET FLOOR

AN EXAMPLE OF DIGNIFIED, SENSIBLE, READABLE DISPLAY IN WHICH BLANK SPACE HAS ITS RIGHTS, SEQUENCE IS CREATED AND CHARM ASSURED

is as clearly defined in the individual as the desire for companionship or the appetite for food or drink. It is a well-known fact that a man is more approachable in a business proposition after a good meal than before it. He is also more approachable



NEWSPAPER ADVERTISEMENT WASTING BLANK SPACE AND SHOWING EXCEEDINGLY BAD TASTE IN MIXING SO MANY KINDS OF TYPE FACES

when commodities are put before him in a beautiful form than when ugliness, unattractiveness or disorganization of material is associated with the article.

Elements of Advertising Display.—As we have already seen, the message of an advertisement is conveyed by various symbols, of which words are only one kind. The advertising language includes all of them and all of them should have the art quality. As the "copy" or the language of words, how-

CONTROL of all the processes in the manufacture of an article, from the raw material to the finished product, assures uniformity of excellence and reasonableness of price obtainable in no other way.

Each process in the manufacture of **Jones & Laughlin Steel Company** products, from the mining of the ore to the finishing of the article, is conducted in works owned and controlled by themselves.

Works—Eliza furnaces and coke ovens. South Side works, Soho furnace and works, Keystone works, Aliquippa works. **Products**—Bessemer and open hearth steel, structural material, agricultural shapes, patent interlocking steel sheet piling, cold twisted steel concrete bars, steel chains, light rails, mine ties, spikes, wire nails, cold rolled shafting, axles, forging, tinplates, wire rods, barbed wire, power transmission machinery.

Jones & Laughlin Steel Company
The American Iron and Steel Works, Pittsburgh, Pa.

SINGLE PAGE FROM TRADE JOURNAL, SHOWING INTERESTING VARIATION,
PERFECT STRUCTURE, AND WELL-DISTRIBUTED ATTENTION VALUES.
A RESTFUL ARRANGEMENT

"McCREERY SILKS"
Famous Over Half a Century

Announcing Our Annual November Sale of Silks and Velvets

Over one-hundred thousand yards of high quality silks and velvets have been assembled specially for this sale. In the collection are the smartest and newest styles of all the latest fashions, dinner and evening wear, at prices which represent substantial savings. Below we list some of the silks offered. You can see for yourself how reasonable they are in price.

Silk-and-Wool	
Cordelle Bengalines	
yd. 365	

Heavy corded silk with just enough wool in them for warmth. They take neatly in store frocks and wraps. 60 inches wide. The new shades and black.

Gleaming	
Satin Crepes	
yd. 295	

These sumptuous soft satin crepes are to be worn in the bright and cool air of autumn evenings, as well as in more moderate weather in day time. 60 inches wide.

Fine Quality	
Crepe de Chines	
yd. 225	

The most adorable of all the new crepe de chines. These are made to give a fullness and richness to dresses and fashions also to give a splendor to gowns or wraps under them. 40 inches wide. All colors and black.

Soft	
Black Charmeuse	
yd. 175	

A very rich, lustrous quality silk. It makes up most easily for dresses and evening frocks. It is 60 inches wide and price 175 moderately good for the value.

Black	
Crepe de Chine	
yd. 255	

A shimmering soft variety of the ever popular silk. It is offered at a saving in price during our big November sale. It is 60 inches wide and of superior quality.

Black All Silk	
Chiffon Velvet	
yd. 485	

An all silk velvet with a shining soft pile. It has the greatest softness and because the mode demands this shade and 60 inches wide.

SECOND FLOOR

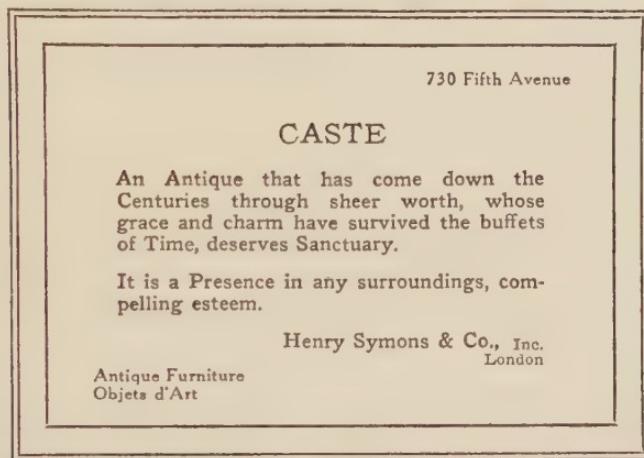
ever, has already been considered separately, we may pass by this element and consider under the heading "display" only the other elements of the advertising language. These are five in number: color, illustration, type, ornament, and texture.

Each of these five elements has its own well-defined scope and meaning and conveys some ideas more clearly than words can. They are not independent of one another or the copy, however, but must always be considered in conjunction. It is an unfortunately frequent occurrence to find an illustration that creates one impression and establishes one set of associated ideas, while the copy in its choice, arrangement, and sequence presents an entirely different condition and set of ideas. To secure the art quality and consequently the highest effectiveness of the advertisement, it is essential that the elements should all work toward the same ends. For that reason we must know the meaning and values of each of the elements of advertising display.

i. Color.—The first and probably the most abused of all elements is that of color. It should be clearly recognized at the outset that every

THIS ILLUSTRATION SHOWS TWO-COLUMN, FULL-LENGTH ARRANGEMENT WITH EXCELLENT ORGANIZATION, WELL-DISTRIBUTED MATERIAL, PLEASANT ALLOTMENT OF BLANK SPACE AND A UNIQUE BUT ATTRACTIVE ARRANGEMENT OF VERTICAL DECORATIVE LINES EMPHASIZING EACH PART ADVERTISED.

tone of color is scientifically and artistically capable of expressing and does express its own definite idea. For example, if on a very cold night one finds his room unendurably chilly and sees before him two robes, each of heavy wool and equal in weight, one of them a light, clear blue, the other a deep, rich red, which will he instinctively use to create the feeling of warmth? Surely not the blue one. If, instinctively, red is chosen to create the atmosphere or condition of warmth of spirit or exaggerated action, it is worth using in exploiting



GOOD ORGANIZATION AND PROPER DISTRIBUTION OF BLANK SPACE, CREATING READABLE SEQUENCE OF IDEAS

The whole printed material, except the upper right-hand corner, should be raised, leaving wider margin at bottom than at top.

those ideas in advertising. If, on the other hand, one finds that the color blue increases the initial coolness, puts a damper on action, lulls and soothes the excited nerves, we can well afford to take cognizance of this fact in advertising and use blue to express these ideas of coolness, restraint, restfulness, etc. This not only strengthens the copy which uses these ideas by repeating the impression, but also sometimes reduces essentially the amount of copy required to carry an idea.

2. Illustration.—A second and very important element of advertising display is that known as illustration, or picture.

This term is of broad scope. It may include anything from a photograph or a carefully worked out, naturalistic, detailed delineation of any object, to a line-sketch or decorative arrangement of any idea which is to be submitted through display. The picture language is a general one, more general than any word language on earth. Even we Americans understand somewhat the meaning of the picture language of primitive races and certain highly civilized ones like the Japanese or Chinese.

The use and abuse of illustration is a matter for further consideration. May it not be clearly seen even at this point, however, that if we are advertising in copy one, two, or three definite ideas which we wish to have grasped in their relative order, or if we are trying to create the idea of the quality of refinement or firmness, it is absolutely absurd to introduce a picture of somebody or something which expresses none of these ideas or has none of these qualities? If we say—in our words—that a thing is refined, our color and our illustration must repeat that idea. If we are advertising fine furniture the naturalistic bust picture of a grinning woman is not exactly relevant to the idea. Not only is such an illustration absurd as having no relation whatever to the subject, but it is absurd.

3. Ornament.—The third important element in art language is that known as ornament or decoration. There is a difference between decoration and ornamentation. Decoration exists, never for itself, but always for the thing with which it goes. When it becomes aggressive, impertinent, or ostentatious, and shows off before the main idea, it is in bad taste and is no longer decoration. On the other hand, ornamentation exists to show itself and uses the thing upon which it is applied as a vehicle for exposing itself. Mostly this is an expression of bad taste.

Decoration should never appear more prominent than the copy or the other necessary elements out of which the display

is made. The intensely bad taste of elaborate borders, over-ornamented initials, grotesque head and tail pieces, is a result of misconception as to the difference between the decorative idea and the ornamental one.

Again, historic ornamentation is the direct result of the crystallization of ideas. These pieces of ornament have come to stand for certain ideas as clearly as words do. For example, the qualities of classic construction and decoration are expressed by Greek motifs. These qualities are primarily simplicity, sincerity, and consistency. These motifs can scarcely be used except where great restraint or simplicity is desired. On the other hand, the motifs of the French Eighteenth Century are out of the consciousness of the life in which men play — frivolity, insincerity, vanity, instability, and such like characteristics. Vanity boxes and allied products seem a little more relevant when enclosed in some Eighteenth Century motifs than Greek ones; while on the other hand, building materials, fine, solid oak furniture and kindred objects, appear more satisfactory when associated with the classic idea.

4. Type.—With a clearer understanding of the importance of form in the various fields of art expression, such as archi-

Fox Kid
Black Sole
\$12.50

SEARCH as you may, you will find no shoes so exquisitely styled, so superbly made, so exclusive — as the new models now being shown by Cammeyer.

We have searched—and we know.

White Leather Slip-on Shoes \$12.50

Black Kid Black Sole Brown Shoe \$12.50

CAMMEYER
47 WEST 34TH ST. NEAR SIXTH AVE.

AN ATMOSPHERE OF FEMININE REFINEMENT IS HERE SHOWN IN THE CHOICE AND TREATMENT OF THE ILLUSTRATION, THE DAINTY TYPE AND THE RESTFUL, DIGNIFIED ARRANGEMENT

tecture, decoration, and other phases of composition, there is coming an understanding of the importance of choice in type. One of the most important things in advertising display is the creating of an atmosphere, or mental state, of harmony, relaxation, and pleasure. Even set types are, by their form, the expressions of ideas quite distinct from those of other forms. Hand-made letters may be made to express almost any quality

by the proportion of their sizes, the ratio of height to width, the width of line, and other accessory form arrangements.

If a man is exploiting paving stones or bricks, or even heavy machinery, he needs to express his idea in type that is heavy, strong, compact—in short, to embody as many of the qualities or characteristics of the object he exploits as he possibly can. The repetition of the quality in any new form of display adds just so much strength and power to the appeal that is made. If the qualities of the commodity are of a more ephemeral,

Here's The Number Four Hartness Automatic Die



It will cut any thread from $1\frac{1}{2}$ -32 pitch up to $11\frac{1}{2}$ -5 pitch, or $1\frac{1}{2}$ -7 pitch. Note that this die will thread pitches as fine as 32 per inch, on any diameter within its capacity, even the largest. What range do you get from your automatic die holder of corresponding size? We invite comparison of our dies with those of other design on this or any other practical basis.

JONES & LAMSON MACHINE COMPANY
Springfield, Vermont, U.S.A. 97 Queen Victoria Street, London, E.C.
Cranford Works, Newmarket, Suffolk, England. 100, Rue de la République, Paris, France. 10, Via XX Settembre, Milan, Italy. 10, Via XX Settembre, Rome, Italy.

AN EXCELLENT ARRANGEMENT OF COPY AND ILLUSTRATIONS PROPERLY PLACED AND EMBODYING THE QUALITIES ESSENTIAL IN A GOOD DISPLAY

dainty sort, a type should be used whose form, proportion, and arrangement express clearly these qualities. This view of type places form in its proper relation to word meaning, color significance, and the function of the illustrative picture.

5. Texture.—Not much attention has been paid to the selection of stock papers as an expression of the idea of quality. In

the case of newspapers and magazines and such work, where a fixed kind of paper is used, the question of selection, of course, is not pertinent. But in catalogues, circulars, letter-heads, etc., it is of the utmost importance that the quality of texture form a consideration in the conception of advertising display as a language of expression.

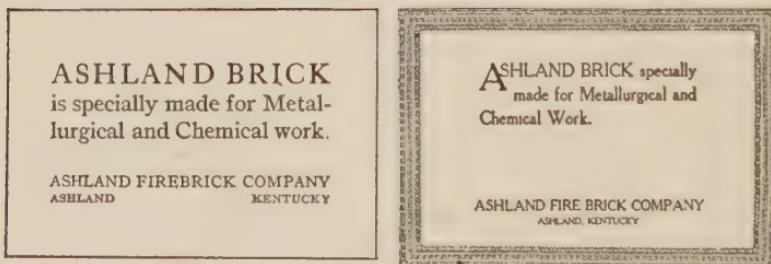
Texture is the term which expresses the quality one gets through the sense of touch. By association these ideas of hardness, smoothness, roughness, compactness, porousness, thinness, etc., are connected in the mind in such a way that we seem to see these ideas or qualities when they appear in objects presented to the sense of sight. Since the eye recognizes instantly such qualities as strength, permanence, delicacy, weakness, daintiness, grossness, compactness, etc., in paper stocks, it is desirable that stock be made to do its part both in the creation of the desired atmosphere and also in the expression of the fundamental idea of the advertisement.

6. The Importance of Form.—If it is clearly seen that copy, illustration, ornament, type, color, and texture are all of them elements of this new language and that each element is, in itself, a force and power to be reckoned with, there remains but one necessary premise in outlining the distinctive points we are to consider, namely, the importance of layout or form.

The importance of a knowledge of form in connection with any art work is too well understood to require any discussion here. It is a basis for everything else. No matter how much or how fine the material in any constructed thing, if this material is unorganized and badly formed, the result is chaotic. Fine bricks, expensive woods, desirable furniture, artistic rugs and pictures, may not result in a beautiful house. The careful construction and arrangement of these is as surely a criterion as is their choice in the beginning.

In advertising form or layout is a matter of building, or arranging within certain limits, certain material to express par-

ticular ideas. The edges of the paper, or the limits of the space used, form a structural line—a building line which determines in a way the general arrangement of copy, illustrations, and other matters which are to be placed within each space. Both ideas and atmosphere in advertising are in a great measure dependent upon the form which these elements of display take in their final arrangement. Form is accordingly an important factor in the question of advertising display. It will be treated, with an analysis of its various principles, in a subsequent chapter.



IMPORTANCE OF FORM—CONTRASTING LAYOUTS

First half shows a structural, well-built, interesting, and convincing advertisement with sane distribution and copy well related to background. Border sufficient. Second half shows same copy badly grouped, badly related, type too small, initial distracting, and frame out of all proportion to copy.

Advertising display then is indeed a language. It depends, like all other applied art expression, first, upon a knowledge of the commodity to be exploited, and, second, upon one's conception of how human beings act individually and in masses under certain circumstances. It also implies a knowledge of the scientific meaning and artistic combination of copy, illustration, ornament, type, and texture in one unit in which the ideas are relevant, sequential, and presented with fitness to purpose and beauty in arrangement.

CHAPTER XXIV

THE PRINCIPLES OF FORM

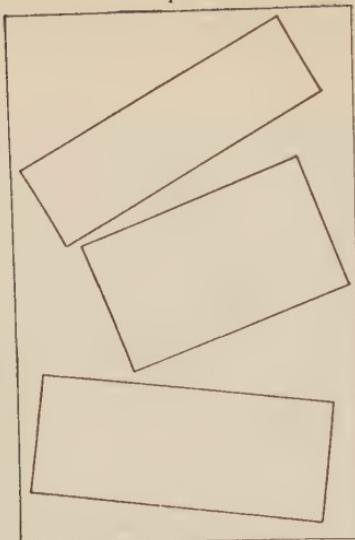
Importance and Meaning of Form.—Because of the supreme importance of form in every made thing, it seems wise to look carefully into this phase of the subject before discussing further the elements of advertising display. The principles of form, like other abstract principles, should be clearly understood, and the effect of their use and abuse tested. Then one needs to know that all rules have exceptions and may be modified in each individual case according to common sense. The slavish follower of any general rule will often ignore another rule of equal value and besides defeat the end he has in view. Know principles of construction in any field thoroughly; then, like the poet or other genius, defy them for good reasons only.

The building of an advertisement or of anything else demands a conscious plan of organization in which all the elements used are considered in relation to each other and in relation to the laws or principles of their arrangement. In designing a house the architect considers not only its function and cost, but the materials out of which it is made. He sees their possibilities, their limitations, and then decides the proportion of space and surface to be allotted to each particular detail in his creation. When the general structure of the walls has been determined he plans and arranges all subordinate parts within these bounding structure walls and in direct relation to them. The gable, the doors, the windows, the cornice, and other minor details of the façade are related each structurally and in due proportion to the lines, vertical and horizontal, which are the limits of the façade itself.

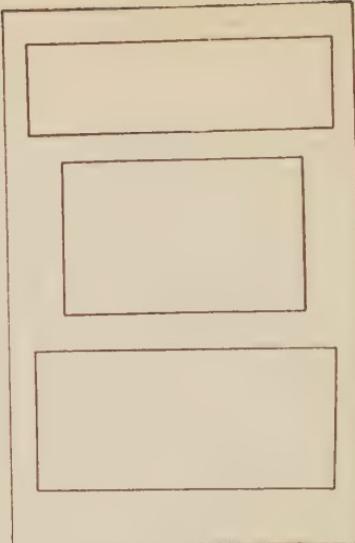
From this illustration we may derive the first principle of

I

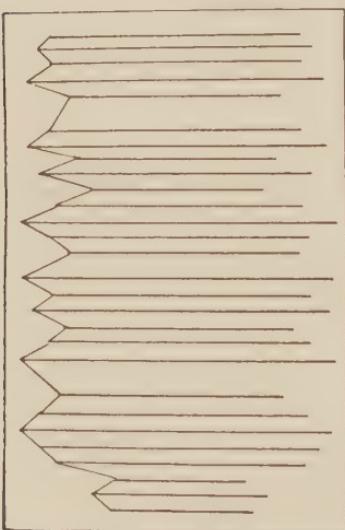
1



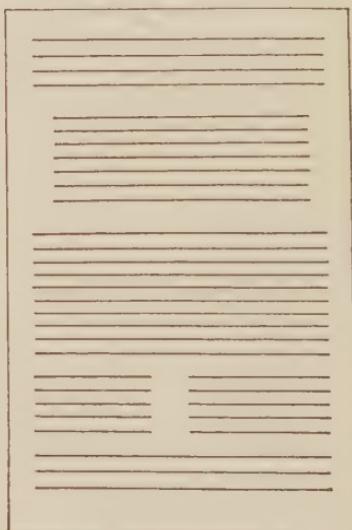
2



3



4



1. Three masses of copy or other material no one of which conforms with the structure of the inclosing form. Confusing, unreadable.
2. Same three masses, each of which conforms perfectly with the others and with the structure. Restful, sensible, readable.
3. Lines representing copy arranged without regard to structure of inclosing form. Sense, ugly result.
4. Same material as number 3 so arranged that each line is structurally harmonious with all others and with inclosing form. Notice the difference in the appeal of these arrangements.

Lord Help Apprentices

depending on foremen to teach them anything!
exclaimed a Craftsman at our November meeting.

There's more truth than jest in that statement. It brings to mind one of the most important, and also one of the most neglected, problems of the printing business. How are you superintendents and foremen of New York printing plants "breaking in" the apprentices? How many boys are running around your shop subject to anybody's beck or call? What personal effort have you made to improve the alleged "system" under which your apprentices are "learning their trade"? Any? Whether you have or not, this problem will be turned inside out at our next meeting by a man who through years of hard work and special study has more than made good in this particular endeavor.

The Apprentices: Training Those Who Are to Succeed Us. Dr. J. L. Elliott, of Hudson Guild, will make a straightforward, interesting presentation on the everyday work of a "man on the job." Dr. Elliott knows his problem thoroughly from center to circumference and will tell us all about the system that has made his efforts so successful. This talk will surely prove a vigorous spur to a greater and more personal effort on the part of all earnest Craftsmen in helping the apprentices under their charge to become better and more efficient printers, not necessarily from a humanitarian standpoint, but because it pays—and because it pays big Charles Francis, President of the New York Printers' League, says "Dr. Elliott is doing a work single handed that the Master Printers should be doing themselves." Charles McCoy, Business Manager Printing Trade News, says: "The work Dr. Elliott is doing is so thorough, its benefits so great to the trade, that he should receive unstinted encouragement." Many others speak just as enthusiastically of the doctor's work. Be sure to come and hear Dr. Elliott and—try to bring a guest

Put a memo on your calendar under date of December 19 to be at the Broadway Central Hotel, 673 Broadway (between 3rd and 4th Sts.) at 7:30 p.m. Members \$1.50. Guests \$2.00. For tickets, address J. Dowling, 419 Lafayette St., New York

PAGE ILLUSTRATION SHOWING PERFECTLY CONSISTENT, STRUCTURAL, WELL-MARGINED PAGE AND WELL-DISTRIBUTED SIZES OF TYPE MATTER

Sealed! to protect Buick performance

Buick's Chassis is sealed. Iron and steel housings protect the operation of all driving parts—seal them in to safeguard Buick performance.

Some cars have some of this protection, but only Buick has a wall of defense continuous from front to rear against dirt, stones, water and loss of lubricant. Buick's close coordination of driving units and Buick's torque tube drive make possible this important improvement.

We are holding a special exhibition of the Sealed Chassis all this week. Come in and see why Buick performance is so consistently good. Why Buick parts so seldom need replacement. And why Buick owners are saved so many of the ordinary repair and lubricating annoyances.

Here are the vital points at which Buick engineering provides this extra protection:

- 1 Fan Hub—Fan bearing totally enclosed
—lubricated by its own gear pump
- 2 Motor—Steel cover keeps water from short circuiting spark plugs. Steel cover over valve-in-head mechanism keeps dust out, oil in.
- 3 Starter-Generator—Delco single-unit starter-generator completely housed in single housing. Starting gears housed with fly wheel.
- 4 Fly Wheel—Completely housed. Starting teeth protected from road damage and accumulation of mud and dirt.
- 5 Clutch—Multiple disc—completely housed.
- 6 Transmission—Completely protected. Shifting mechanism holes sealed.
- 7 Universal Joint—Completely encased in ball joint—lubricated automatically from transmission.
- 8 Propeller Shaft—Buick's third member drive, which is a torque tube, completely encloses the propeller shaft. Road dirt cannot work from the shaft into the universal joint or rear axle.
- 9 Rear Axle—Floating type, totally enclosed in rear axle housing.

BUICK MOTOR COMPANY

Division of General Motors Corporation

NEW YORK BRANCH
Broadway at 55th Street

BROOKLYN BRANCHES
Flatbush at Eighth Avenue
Atlantic at Grand Avenue

NEWARK BRANCH
497 Broad Street

AN ARRANGEMENT ILLUSTRATING STRUCTURAL UNITY, WITH PLEASING VARIATION IN FOOT ARRANGEMENT

This shows the largest possible amount of material that could be readably placed on this page. The lower part beginning "Buick Motor Co." should all be moved up.

form, which is called the "Principle of Consistent Structural Unity."

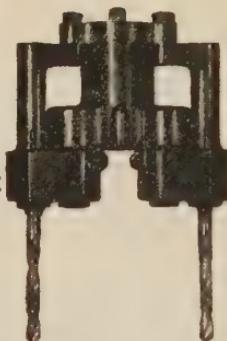
Consistent Structural Unity.—The general plan or shape of all advertising space is either square or oblong—generally the latter. Sometimes the oblong is vertical, as in the single-column newspaper or whole-magazine advertisement. Sometimes the space is horizontal, as in the car-card or letter-head. In either case, the form is very much the same as the façade of the house or the inside wall space of a room. The structure is rectangular. The boundary is composed of straight lines. This determines the general feeling of all well-arranged material within this enclosed space; that is, the edges of paragraphs as well as the lengths of the lines themselves should be so arranged as to give the general feeling of right-angular form, in harmony with the edge line of the enclosing space. The principle is illustrated in the advertisements on pages 295 and 296.

Even where the body is well formed, one often finds the leading head display lines or the foot display in extraordinarily bad form. The head should be constructed in as nearly horizontal oblong feeling as possible; the foot as well. If either of these must vary, better the head than the foot. This is because it is essential that the page have a sufficient foundation so that material upon it may seem to be well supported. Weakness at the end of anything is unpleasant. It is particularly so when a structure seems to rest upon a weak foundation.

Consistent Shapes and Sizes.—The second principle of form is called "Consistent Shapes and Sizes." Let us consider the first part of this alone. Shape or form is seen because of bounding edges. The circle, which is a plane figure bounded by a curved line changing its direction equally at every point, and the square, which is a plane figure bounded by four straight lines of equal length and having four right angles, are two

With a NELSON

Two Spindle
Adjustable



Drill
Head

You Pay for One Hole

That's fundamental—you can't get away from it unless some philanthropist offers to drill your holes for nothing. But if you use a single spindle drill you pay for the same price for each and every hole. Intensive manufacturing methods of the present day have proved this to be a wasteful, inefficient practice—and this tool offers you the way out.

Equip your drills with
it—

And You Get the Other One FREE

For it drills two holes in precisely the same time that it now takes to drill one at a scarcely perceptible increase in the power required.

There's no guesswork about it:—scores of the greatest manufacturers in the country such as the General Electric Co., Studebaker Corporation, Mengenthaler Linotype Co., Anderson Electric Car Co., have proved it for you.

Capacity 1½-in. to 8½-in. between centers. Note the extra strong construction, casing of all gears (they run in an oil bath). Drills instantly and positively locked in any position.

The coupon brings you complete details. Send it to us TODAY.

Nelson-Blanck Manufacturing Co., Clay and Dubois Streets Detroit, Mich.

Nelson-Blanck Mfg. Co.
Detroit, Mich.

Please send me details on "Drilling the Other Hole Free." No obligation to me.

Name.

Firm.

Address.

TRADE PAPER PAGE, SHOWING UNRELATED SHAPES. SPLENDIDLY PLACED, WELL DISTRIBUTED, INTERESTING AND CONVINCING

A U B U R N

This new English Coach is as different from other closed cars, as a closed car is from an open one.

That statement, we know, will not go unchallenged.

That is why we make it.

That is why we have to
Because here is the most advanced
improvement in enclosed car de-
signing.

It dares to be original, finer and
dissmant

Just what people want who are tired different.

of the drab sameness of closed cars.
It is the one car that stands out dis-

It is the one car you must be sure to
tunely in any company.

Why buy just "another automobile". If you are going to get a new car get sec.

The English Coach will give you a
NEW one.

This English Coach will give you an altogether new pride of ownership; together with new luxuries and new comforts.

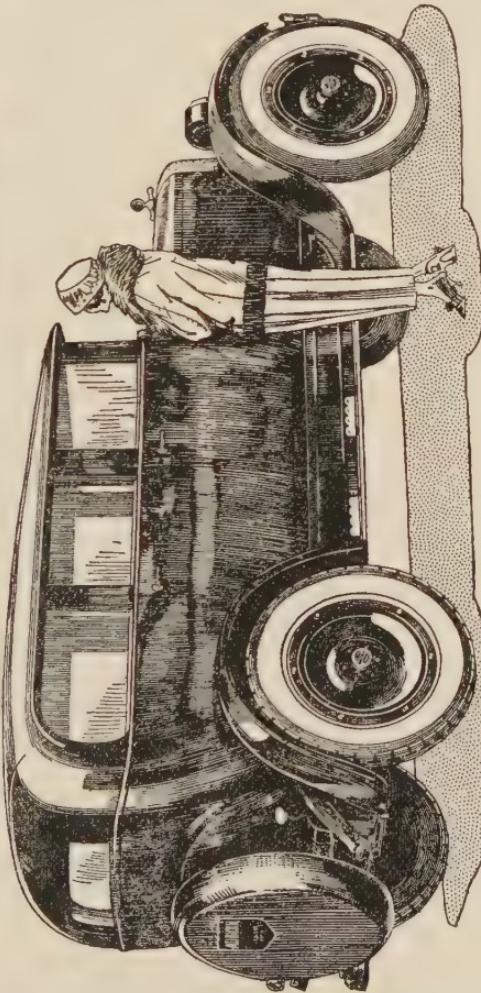
Of course it has balloon tires, disc wheels, and is fully equipped at factory.

Nothing omitted.
AUBURN AUTOMOBILE COMPANY

ALBUTIN, INDIANA

All Auburn dealers in the New York District
are direct Factory Distributors
Main Parts Dept., 2432 Grand Concourse, Bronx
Howard W. Wallin, Factory Representative
507 W. 141st Street, New York

There are some very desirable territories now open for immediate franchises to reliable dealers.



J. A. JENSEN AUTO SALES
2390 Grand Concourse, Bronx, N.Y.
NEW YORK
ROCHESTER & NEW YORK
(ALBANY)
111 East Avenue
SCHENECTADY
100 State Street
ST. ALBANS
1 V. A. C. Building
TROY
100 State Street
TOTTREVILLE,
NEW JERSEY
1 Main Street
W. NEW BRUNSWICK
100 Broad Street
DURHAM, CONNECTICUT
21 Park Street

New York
MCFARLAN AUTO CO.
 160 Broadway, New York. Telephone 584-5100
MARYLAND
 BALTIMORE, Md.
 100 E. Pratt Street
NEW JERSEY
 NEWARK, N.J.
 100 Broad Street
MASSACHUSETTS
 BOSTON
 100 Milk Street
 Boston, Mass. 02109
 617-523-1000
PENNSYLVANIA
 PHILADELPHIA
 100 South 17th Street
 Philadelphia, Pa. 19103
 215-625-1000
CONNECTICUT
 HARTFORD
 100 Main Street
 Hartford, Conn. 06103
 203-562-1000
DELAWARE
 WILMINGTON
 100 Market Street
 Wilmington, Del. 19801
 302-428-1000
MISSOURI
 ST. LOUIS
 100 South 17th Street
 St. Louis, Mo. 63103
 314-526-1000
TEXAS
 DALLAS
 100 Main Street
 Dallas, Tex. 75201
 214-522-1000

THE KIRKLAND SALES CO., *Brooklyn, N.Y.*
 185 Bedford Ave., Brooklyn, *N.Y.*
PENNSYLVANIA
 1000 Locust St., Philadelphia, *Pa.*
OHIO
 1000 Euclid Ave., Cleveland, *Ohio*
CALIFORNIA
 1110 S. Flower St., Los Angeles, *Calif.*
 1110 S. Hill St., San Francisco, *Calif.*
WASHINGTON, D.C.
 111½ Wisconsin Ave., Washington, *D.C.*
 111½ Wisconsin Ave., Washington, *D.C.*

SHOWING ILLUSTRATION AND NAME OF CAR ENTIRELY OUT OF PROPORTION IN SIZE TO THE COPY USED
ILLUSTRATION BEING SECOND RATE IN TECHNIQUE IS PARTICULARLY BAD.

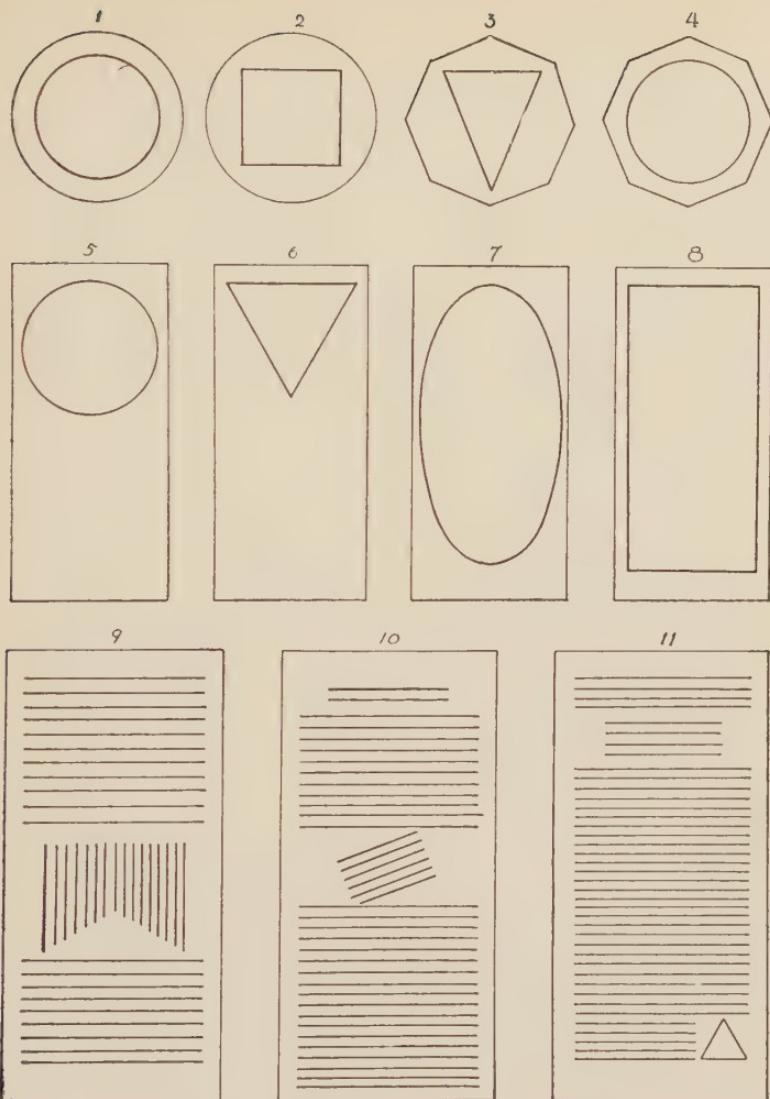
inharmonious forms. Their bounding lines have nothing in common. Because this is so, it is difficult to place the circle in the square, or oblong, with any appearance of harmony.

The placing of a round clock within an oblong space upon the wall, or placing a round picture next to a square or oblong one, creates an ugly, discordant, and inartistic spotting. To place the round cut in the oblong space, or to use a curved-line trade-mark adjacent to straight lines to print or paper edges, has precisely the same effect. Someone will doubtless say, "The cut is designed to call special attention to it." This is true, but it is not essential to create an ugly condition to attract attention. There are sufficient ways to emphasize any point without violating flagrantly the laws of form and color. When cuts or trade-marks are bounded by curved or erratic lines they must be placed, through an understanding of the law of balance and the optical center, in such a way that when they are supported by type or other material their vicious contrast is less noticeable. Illustrations of the right and wrong uses of these things may be found in the accompanying advertisements.

The second part of this principle, which is known as "Consistent Sizes," should have, perhaps, a more thorough explanation than the foregoing, because upon a clear understanding of it depend largely the relationships in size which will exist in the advertisement—matters of margins, blank spaces, arrangement, blocks of copy, size of illustrations, width of borders, proportion of initials. It is the clear understanding of such matters as these that secures pleasant relationships in sizes in any material with which we deal.

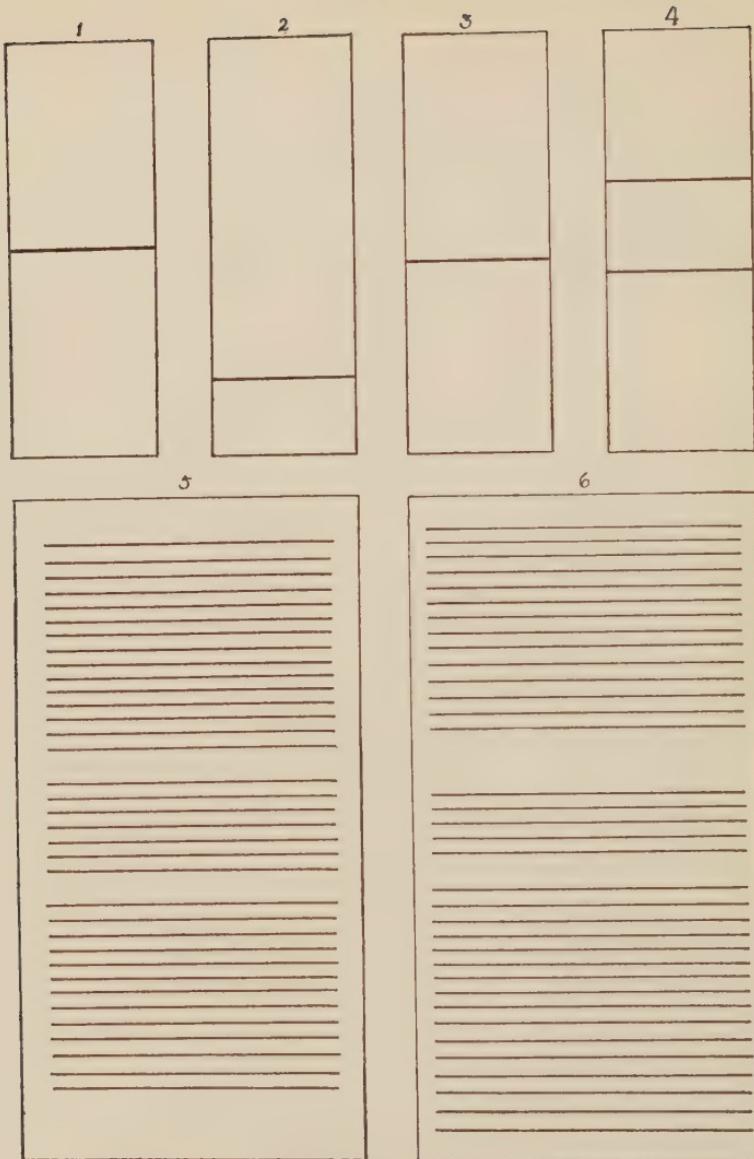
The Greek Law of Areas.—The Greeks, more than any other people that have ever lived, made their life ideal the study of intellectual, impersonal form. Through centuries of mental and physical training they developed the most nearly perfect human figures that have ever been known. They also evolved a simple, consistent, and sincere intellectual architec-

II



1. Two shapes harmonious in all elements.
2. Two shapes with no similarity in bounding lines, similar diagonals and diagrams.
3. Two inharmonious shapes approaching harmony through their angles.
4. Two forms more nearly approaching harmony in shape.
5. Circle less harmonious in oblong than in square.
6. A form with one element harmonious with structure.
7. Ellipse is more harmonious within the oblong than is number 5.
8. Two forms completely harmonious.
9. Line arrangement in which the creation of a triangular blank space shows attraction power of blank shape space.
10. Varying lengths and changes in directions; each has its own attraction. Note emphasis of diagonals.
11. See attention value of unrelated triangular shape badly placed.

III



1. Two equal areas mechanical and monotonous.
2. Two areas so different in size they are incomparable, uninteresting and unrelated.
3. Division of blank space into two areas based on the Greek Law.
4. Division of space into three well-related areas based on the same law.
5. Three paragraphs of copy pleasantly related in size giving pleasure through this relationship correctly margined.
6. Paragraphs unrelated in size with blank space, poorly distributed margins arranged to give the sense of following within space.

ture and ornament which have been the well-spring of inspiration for all succeeding schools except, perhaps, the Gothic.

The Greek avoided exact mechanical divisions wherever possible. He never made a thing twice, three times, or four times the size of another. Second, he was as careful not to use two areas which the mind found it difficult to compare, as he was to avoid using exact multiples. An area of 3 square inches is not comparable with one of 25 square inches, but one of 3 square inches and one of 5 square inches are easily comparable. The Greek avoided such combinations as the first.

The law of his practice may be stated in general in these terms. Distances or areas are subtle and pleasing together when one of them is between one-half and two-thirds the length or area of the other. This leaves quite a play of difference in length or size as circumstances develop that need individual treatment, but at the same time avoids bringing together crude and incomparable lengths and sizes.

This law should be considered in connection with one other important point before its concrete applications are made. Every student is familiar with what is known as the "Law of Optics." The exact center of a page is not the apparent center; the apparent center is a little above the real or exact one. Because this is so, the weight or strength of the display should appear above the real center of the advertising space. This prevents the feeling of dropping from the top, or sagging, as it may be called, either of which feelings not only destroys the artistic merit, but creates an uncomfortable condition in the mind of the reader.

This Greek law of proportion is sometimes crudely stated as the ratio of 5 to 7 to 11. This is perhaps near enough to work with. In applying this ratio to the margins of a page it will be clearly seen that the widest margin—11—should appear at the bottom, the next widest—7—at the top, and 5—the narrowest—should appear alike on either side in all vertical compositions of space. In horizontal compositions the



The Rage of a Spring Freshet Could Not Harm These American Ingot Iron Culverts



Sweeping down from the hills, the waters of a spring freshet tore out a road—tossed broken pavement like chips—and cannonaded the culverts with debris.



The Culverts were Armco American Ingot Iron. They were not injured in any way. Strains that ruined the concrete bulkheads were withstood—stresses of every kind endured.

Armco Iron Culverts prove their worth in service. Under conditions that would be fatal to most culverts, these stand up triumphantly—and, if forced away from their places, as in the case above, may readily be hauled back and re-installed, upon which they are ready to give good service again.

Armco Culverts have strength, natural ability to withstand severe wear and the forces of corrosion, and the flexibility to conform to a shifting bed. Their corrugations enable them to readily adjust themselves to expansion and contraction. These are the culverts for the difficult places.

Write the nearest manufacturer for particulars and prices on American Ingot Iron Armco Culverts, Sheets, Plates, Roofing and Formed Products.

Arizona, Little Rock
Erie Culvert & Metal Co.
California, Los Angeles
California Corrugated Culvert Co.
Catherine, West Berkeley
C. C. Metal Products Co.
Colorado, Denver
R. H. Haig, Eng. Co.
Delaware, Claymont
Delaware Metal Culvert Co.
Florida, Jackson
D. C. Culvert & Metal Co.
Georgia, Atlanta
D. C. Culvert & Metal Co.
Illinois, Bloomington
Illinois Corrugated Metal Co.
Indiana, Crawfordsville
W. H. Miller Co.
Iowa, Des Moines
F. W. Johnson Culvert Co.
Iowa, Independence
Independent Culvert Co.

Kansas, Topeka
The Road Supply & Metal Co.
Kentucky, Louisville
Kentucky Culvert Co.
Louisiana, New Orleans
J. L. Culvert & Metal Co.
Maryland, Havre de Grace
Massachusetts, Palmer
New England Metal Culvert Co.
Michigan, Bay City
Midwest Pipe & Culvert Co.
Michigan, Lansing
Michigan Pipe & Pipe Co.
Minnesota, Minneapolis
Mississippi, Vicksburg
Missouri, Columbia
Missouri, Moeberry
Columbia Metal Culvert Co.
Montana, Missoula
Montana Culvert Co.

Nebraska, Lincoln
Lin-American Co.
Nebraska, Wahoo
Nebraska Culvert & Mfg. Co.
Nevada, Reno
Nevada Metal Mfg. Co.
New Hampshire, Nashua
North-East Metal Culvert Co.
Pennsylvania, Philadelphia
Pennsylvania Metal Culvert Co.
New York, Auburn
Paulsen Metal Culvert Co.
New York, Utica
Dista Culvert & Metal Co.
North Dakota, Wahpeton
Wahpeton Pipe & Iron Works
Ohio, Middletown
American Rolling Mill Co.
Ohio, Columbus
Dista Culvert & Metal Co.
Oklahoma, Shawnee
Dista Culvert & Metal Co.

Oregon, Portland
Coast Culvert & Flume Co.
Pennsylvania, Warren
Pennsylvania Metal Culvert Co.
Rhode Island, Providence
Rhode Island Metal Culvert Co.
Tennessee, Nashville
Tennessee Metal Culvert Co.
Texas, Dallas
Atlas Metal Works,
Texas, El Paso
W.M. Metal Mfg. Co.,
Texas, Houston
Lamar Metal Culvert Co.
Utah, Woods Cross
Utah Culvert Co.
Virginia, Roanoke
Virginia Metal Culvert Co.
Washington, Spokane
Washington, Everett & Tank Co.,
Wisconsin, Eau Claire
Dark River Bridge & Culvert Co., —

SHOWING BI-SYMMETRIC PLACING OF TRADE-MARK, WELL-PLACED ILLUSTRATION AND WELL-BALANCED COPY. MARGINS BAD, REVERSE TOP AND BOTTOM; ILLUSTRATION TOO LARGE FOR SO MUCH COPY

widest margin should still appear at the bottom, and the middle size at the right and left and the narrowest at the top.

Not only should the Greek law of areas be applied to margins, but also, when possible without interfering with the meaning of the copy, it should apply to the width and strength of the various parts or paragraphs of the copy within the space. When it is possible to do this, the effect is doubly pleasing. There is also often a chance to apply these proportions to the blank space between different parts of the copy display. When it is possible to do so, this has an added value. Not enough attention is paid to the relative widths of these blank spaces. Blank space is often more eloquent than copy.

Balance.—The law of gravitation is responsible for the erect position of human beings and the holding of other material substances in proper relation to the surface of the earth. The merest schoolboy knows the power of this force, even though he may give little or no thought to its why and wherefore. Instinctive knowledge of this law is a part of the subconsciousness of each human being. It is so much a part of us that it passes unnoticed and unthought of, but when it is opposed or challenged its power is immediately felt. The application of the principle of gravitation to the sense of sight is called "balance." Balance is that principle of form through which rest is obtained. Because through balance rest results, we instinctively feel in the balanced arrangement a sense of dignity, repose, ease



SIMPLE BALANCED ARRANGEMENT HELD IN SEQUENCE BY HORIZONTAL AND VERTICAL LINES

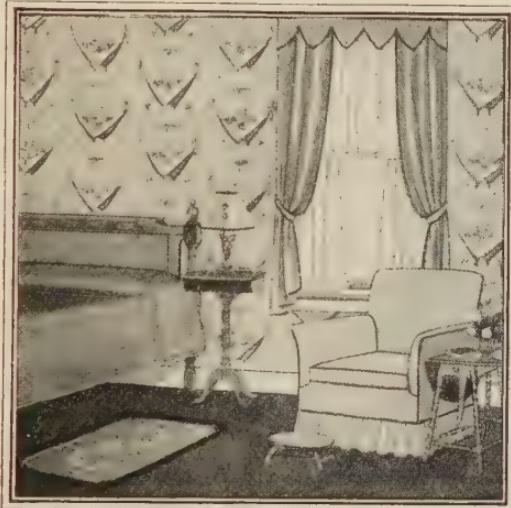
Would be better if border line were stronger to contrast with structural lines.

and organization. Disorganization, haphazard arrangement, spotted construction, erratic lines, all tend to make the grasping of the idea difficult or impossible.

Designers in every field realize the power and make it one of the fundamental ideas in working out any problem which requires dignity, ease, and so forth, as qualities in the solution. There are two types of balance with which we must deal. The first is that known as bi-symmetric balance. This, as the term signifies, is a balance on which there is an equal attraction of shape, size, and color on either side of a vertical center-line drawn through the composition. Occult balance, or the balanced arrangement which is not bi-symmetric, is that form of balance in which parts are so arranged on either side of the vertical center-line that there is a perfect feeling of equal attraction without the one side having necessarily the same forms, sizes, or colors, as the other side. This last type is harder to sense and harder to arrange. It is more subtle, more interesting, and of greater possibilities, but is less dignified, less formal, less simple, and sometimes less restful.

Place upon a mantelpiece in the exact center some statue or other object. On either side, equidistant from the ends and from the center object, place two large candlesticks exactly alike. The mantelpiece has a bi-symmetric arrangement. Dignity, repose, simplicity, easy solution of the arrangement, is the result.

Again, on the same mantelpiece place a large vase near the center but not in it. Attempt with two very different objects to balance on either side, one larger and one smaller, so that there shall seem to be exactly the same amount of attraction on one side of the vertical center as on the other. You will see at once how difficult it is to place these objects so that the mantelpiece does not seem to dip down at one end or the other. Notice that if the central object is a little to the left of the center the smaller of the two remaining objects must go at the left and the larger at the right. This is the



Early American setting from the bedroom on the Sixth Floor

EARLY AMERICAN REPRODUCTIONS

The excellent reproductions in Early American furniture and decorations *Lord & Taylor* presents for fall are a rich heritage fully appreciated by Americans of today. Their quaint charm and simplicity inherited from designs of the early cabinet-makers conform with modern tendencies in decoration.

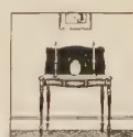
FIFTH AND SIXTH FLOORS



Ladder back chairs, high-bois, lambays, secretaries, and many other pieces are beautifully reproduced in mahogany, walnut, maple or satinwood.

Lord & Taylor

FIFTH AVENUE
NEW YORK



To harmonize with the furniture are hooked rugs, chintz hangings, ruffled curtains, glass lamps and other charming decorative objects.

THIS MAGAZINE PAGE ILLUSTRATES A BI-SYMMETRIC, THEREFORE RESTFUL, ARRANGEMENT, ILLUSTRATION WITH ATMOSPHERE OF THE PERIOD AND A WELL DISTRIBUTED AND SEQUENTIAL ARRANGEMENT

solution of the law. Equal attractions balance each other at equal distances from the center, while unequal attractions balance at unequal distances from the center, and further, unequal attractions balance each other at distances which are in inverse ratio to the power of their attraction. With this in mind it is well to practice arranging in other fields than the display field and then make the application to one's personal problems.

Our interest-bearing Certificates of Deposit are a good "temporary investment."

While a good opportunity for safe and profitable permanent investment is awaited, money can be *earning interest* at a fair rate and be perfectly *safe*—by placing it with us on Certificates of Deposit. The money will be subject to demand, or payable at a convenient future date.

Call upon our Officers or write to them for further information on this subject or in regard to any banking or trust business you may have in mind.

BANKERS TRUST COMPANY
16 Wall Street, New York City
Capital, \$10,000,000 Surplus, \$10,000,000



NEWSPAPER ADVERTISEMENT WITH ILLUSTRATION AND COPY WELL BALANCED

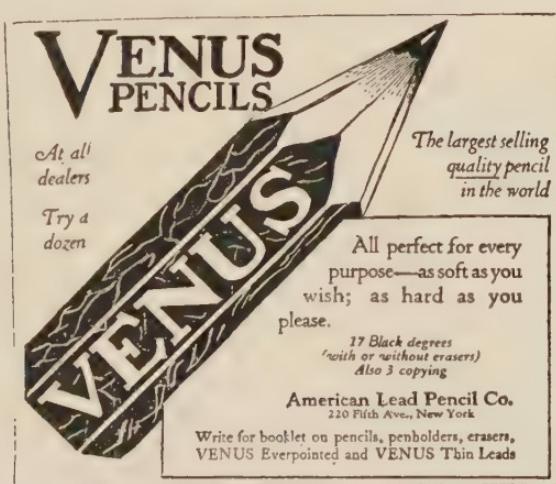
Last two lines should be moved to left in structure with body. Bad interior margins.

line and attention is directed to the next, and so on, to the end of the sequence. If in place of the spots a line is drawn, the observer is still more inclined to follow the line to its limit. If the spots change from the horizontal position downward, then upward, we find ourselves jumping with the spots but continuing our search for the end of the material arranged.

The creation of this situation is brought about through a principle called the "Principle of Movement." This term had its origin in the word "action," or "motion," which is the term applied to the human figure in any position in which absolute rest is not the idea. The position of the figure in throwing a ball, jumping, running, etc., is called the position of

Movement.—If a series of spots is arranged along a

action. This is because the lines of the figure are neither strictly vertical nor strictly horizontal in harmony with the laws of gravitation. When this principle of motion or direction is created in the abstract idea, it is termed movement. Movement, then, is that principle which leads the eye consecutively through the parts of a composition or a design. If the principle is correctly used, the reader of a page, a card, or a cover, sees in sequential order the things one wishes him to see, with final emphasis upon the thing desirable to see last.



SHOWING ILLUSTRATION OUT OF ALL PROPORTION
TO COPY, WITH MOVEMENT SO DIRECTED AS TO CALL
IMMEDIATE ATTENTION TO THE ADVERTISEMENT
NEXT ABOVE. ECONOMICALLY BAD AS
WELL AS UGLY

Movement is used, then, to point out the things in advertising display that the creator of the display wishes particularly to feature. The simplest and most hackneyed methods are the use of the arrow and the dart, the pointing of the finger, etc., but there are other phases to be reckoned with. Take the shoe, for example. If I am featuring shoes and use the cut of one in a single column next another advertisement, and place my shoe toward the bottom of my space with

the toe out, I can easily point the toe at the other advertisement in such a way that the motion directs attention to the other copy instead of to mine. To be effective, the motion of any illustration should be toward the copy it accompanies.

Movement may be obtained by line, as in the case of the arrow; by a sequence of spots, like the use of small illustrations one after the other, or of different size type growing from larger to smaller, or vice versa; by the single object, whose very form indicates line or direction; and by what is known as gaze movement, which is a very important phase in relation to the use of cuts. It often happens in posters and car-cards that the figure used stands or sits with back toward the text or copy and faces either the wall, or vacancy, or another advertisement. Manifestly this is a waste. Instinctively the observer of a human being in picture form is interested in what that picture form is looking at, and the eyes of the person in the illustration should either be looking at the observer or at the thing in the illustration that is of paramount value. This matter of gaze movement is as essential as any other point of form.

Movement Structural or Rhythmic.—Movement may be said to be either structural or rhythmic. Structural movement is the movement in which one direction comes at a sharp angle against another direction. This always forms a juncture point where the observer is bound to look. Draw a straight line on a blank paper at right angles to another straight line until they meet. See how quickly the eye goes to the meeting point. In creating forms within the display surface use care that this structural or opposition movement does not occur except at places where you want very emphatically to focus public attention.

The other type of movement, known as rhythmic, is that movement in which the same general direction is indicated without violent opposition. I might be looking at and point-

ing my finger at the same thing. These movements are rhythmic with each other. I might point my finger or look and have an arrow pointed in the same direction with these movements crossing each other. Rhythmic movements are accessories each of the other, that is, one repeats or emphasizes exactly the same idea as the other; while movements in opposition conflict at a certain point for the express purpose of creating a turmoil so that all may see that particular point.

Movement is the exact opposite of balance. Balance creates rest, repose, formality, dignity, simplicity, and clearness. Movement creates motion, unrest, informality, complexity, and often destroys clearness. It is of the utmost importance in the use of this principle as a test of arrangement not only that it be clearly understood but that its use in excess be discounted.

Emphasis.—Stress or emphasis is the principle of arrangement whereby the attention is directed to particular things in regular order of procedure.

Emphasis in copy may be produced by change of type. Italics are the change usually employed, but the use of italics is simply traditional. As a matter of fact it does not strengthen—it weakens by its very form. But weakening is one of the ways of calling attention to the fact that the order has changed. The same effect may be produced by underlining, by writing the word in caps or a bolder face, or any other variations. Many times it seems best to use the underline, or caps, or some other method of emphasizing the idea rather than eternally following the traditional italic change. This form of emphasis is, of course, a change in shapes.

The change in shape of the entire display is another way of securing emphasis. If we have been following the structure edge quite closely, dropping one paragraph below another to indicate paragraph change while the edges are kept straight at

right and left, the mere act of indenting one whole paragraph a little at the left and right makes a change in order and therefore secures attention. If a cut or ornament is of different form from the general copy outlines, the erratic object is, of course, emphasized at once.

Sometimes an effective emphasis may be had by changing the size of type or contrasting sizes in cuts. This contrast of size is based on the law that

a small thing seems smaller when compared with a large one and a large thing larger because of its comparison with a smaller.

DESIRABLE TYPES
of
SLEATER FOOTWEAR
which
REFLECT THE ACTIVITIES OF THE SEASON

AUTHORITATIVE FOOTWEAR

J.J. SLEATER
415 Fifth Avenue

SLIPPERS ARRANGED IN SEQUENCE SO AS TO DIRECT ATTENTION TO THE COPY BELOW

Emphasis of color or tone is perhaps the most frequent type of all. In colored plates emphasis is secured through discreet change in hue, value, and intensity, one or two of these qualities being employed to produce the emphatic idea. (The terms hue, value, and intensity are explained in the next chapter.)

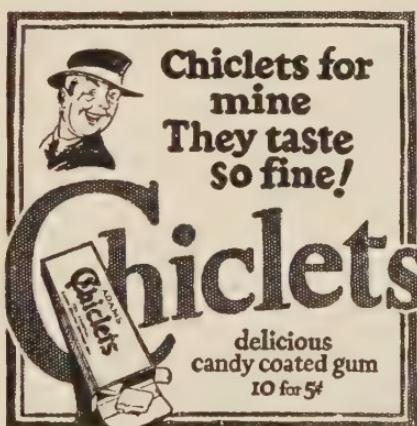
The change in face of type is a familiar illustration of the use of color value, as is also the tendency to use borders in gray and tinted gray backgrounds, with cuts, etc. Perhaps there is no

better illustration of the emphasis through intensity than that seen in the use of color in clothes. A man would scarcely think of wearing a brilliant red suit, but he might, under right conditions, chance a red necktie, the tie by its intensity and placing

calling attention through itself to the face of the man rather than his feet.

It has been the purpose of this section to show the power of form and arrangement in creating an advertising display which by its qualities should appeal naturally to the reading public. The time is coming when any constructed thing to be convincing must at least have the qualities of organization, simple dignity, sane form construction, restful formality or informality, and a logical intellectual appeal. If the principles of form are studied, sensed, and applied, they contribute to this end.

It must be clearly borne in mind, however, that no problem in any field can be successfully solved by slavishly following every law involved in its solution. To follow one principle is often to modify another. This is because each principle exists to create positive qualities. It is often desirable to modify these qualities. To do so, one must know the law of modification and the effect of it. Let no man then suppose that in any problem he can follow every law of form and be most effective. On the other hand, let him not think that he can afford to ignore any principle of form and yet hope to reach his highest degree of efficiency.



PROBLEMS

1. Prepare five sheets (give class definite dimensions), each one particularly illustrating one principle of arrangement, consistent structural unity, consistent shapes and consistent sizes, balance, movement and emphasis. The technique may be expressed in lines varying in

width and strength on white space, actual printed words resembling copy, or consistent copy cut from any source, rearranged and pasted in proper form.

Note: Originality within the law should be encouraged in selection, in arrangement, and in the type of technique selected, if the ideas are clearly, concisely and attractively presented.

CHAPTER XXV

COLOR

Source and Nature.—Color is light; it exists because light exists. As light fades at night or on a stormy day, colors change—grow duller, feebler; and as darkness comes they disappear. The brighter the day the brighter the color. Many simple experiments prove the source of color to be in light.

An analysis of light by the chemist or physicist results in three elements, each of which, standing by itself, may convey an idea. These elements of light, however, must not be confused with the pigments which must be used to represent them in advertising display or other arts.

The term pigment is applied to water colors, oils, dyestuffs, printers' inks, and like materials, which seem to give certain color tones to objects upon which they are placed. It is extremely important that one realize in the discussion of color from the standpoint of pigment that scientific light and color pigment are not the same thing, and that because of limitation in materials the representation of the color element may have another name, or even, perhaps, a slightly different appearance from the original.

For general purposes it is best to divide pigment study into three elements—yellow, red, and blue. These elements of pigment fused together in their proper ratio produce what is known as a pure neutral gray. This neutral gray has no apparent color in it. Each of the elements has destroyed or helped to destroy the individuality of the other two, the color has been neutralized or annihilated, and neutral gray is the result. In pure light the union of the three elements produces white. With pigments, the result is gray, because of the sediment, or the non-transparent quality, of the pigment itself.

The term "spectrum" has been given to these three elementary tones with their intermediate steps, which will be discussed later. The spectrum circuit has these tones arranged in circular form.

Spectrum Colors and Their Meanings.—Yellow, red, and blue are called primary colors. They are primary because they are elemental; that is, each is a single thing or single idea, and perhaps may seem to express but a single quality.

Yellow expresses light, cheer, vivacity, pleasure; it looks nearest like the sun, the moon, or artificial light. The beneficial effect of the sun upon plants and upon the physical welfare of human beings is well known. The color yellow has a similar effect, because of the mental association with light itself and the effects of light in human experience. Experiments, made in dark corridors and inside sleeping-rooms have proved that yellow wall paper and hangings produce a light, cheerful effect which finds an immediate reaction in the occupants' lives. Yellow is the color most luminous, therefore most penetrating. These facts should be borne in mind in choosing color for display to be seen in moderately dark places or to be seen mostly in the open sunlight. It should also be apparent that yellow can be used to express individual ideas.

Red is the color of human interest. It looks like fire. It stirs human action, causes the blood to move more rapidly, excites greater mental activity, arouses passion, and kindles the feeling of warmth. It is called a "hot" color and in its fullest brilliancy is the strongest, the most irritating, and the most aggressive of all colors.

Blue is restraint, is almost the opposite of red in its feeling. It soothes, constrains, sometimes almost repels—because of its very nature. It is called the "cold" color. Sometimes the so-called steel blue gives almost the sensation of freezing. Because this is so, blue expresses its own idea or quality which no other color can express for it.



AUTO ROUTE DISTANCE ATLAS OF
NEW YORK NEW JERSEY DELAWARE
MARYLAND AND PENNSYLVANIA

COMPLIMENTS OF
**WALSTRUM GORDON
AND FORMAN**
RIDGEWOOD NEW JERSEY
70 MAIDEN LANE NEW YORK CITY
AUTOMOBILE INSURANCE SPECIALISTS

DECORATIVE TREATMENT OF AN ILLUSTRATION FOR SMALL ADVERTISING BOOKLET
Notice excellent distribution of color areas with intense red and green against backgrounds of gray and white.

These colors, being elements, should be carefully considered before any of their modifications, though the latter are somewhat more interesting.

If equal forces of yellow and red are combined, orange is the result. Equal forces of yellow and blue produce green, while like forces of blue and red produce what is known as purple or violet. These three color tones are called binary colors because each is made of two distinct elements. The binary colors have a double significance. Orange is light and heat. That makes a conflagration and is destructive to public consciousness when seen in large quantities misapplied. A little fire is a good thing, but a big one may do much damage.

Green is light and coolness. Nothing is more agreeable, particularly in summer, than a light, cool spot in a heated car, or in other places where display ideas most abound. Do you notice that when the summer is hot, the grass and trees are green and the sky is blue? These are the antidotes for excessive heat.

Violet or purple is an equal union of fire, or coals of fire, and coolness, or ice. Ashes must result. This is the color which is used to express shadow. It is the opposite of yellow, its complement, its destroyer. It neutralizes cheer, dispels light, creates gloom, brings on the night. This quality of feeling has been associated with purple for many ages. Royalty uses this color for masquerading all that it needs to masquerade; the church to express the ideas of mysticism, humility, and devotion. The modern woman clothes herself in it to express half as much sorrow as she felt when she wore black only. The use of this color bears not only a relation to the idea to be expressed, but it bears a relation to the amount of light in which the display must be exposed.

Color Terms Defined—Tone.—Perhaps at this point, for the sake of a common understanding, it is well to define some terms in color that are generally inaccurately used. “Tone” is

the term which applies to any color note whatsoever, including black, white, and gray. It is so general that when you are in doubt "tone" is perfectly safe.

The term "neutral" is applied to tones in which no color is apparent. Black, white, and gray are neutral. Black is the absence of color and white, the union of all colors. Black, therefore, absorbs color, while white is saturated with it and does not. This is the reason why white as a background shows things stronger than black, so far as the color itself is concerned. The question of value, however, may change this effect, as will be seen later in the discussion.

Normal colors are the spectrum colors at what is known as their maturity point. When these become lighter or darker, change their hue or become less intense, they are no longer normal. This standardization of the normal color makes it possible to have a reckoning point in all color tones from which to compute color quality.

A shade of color is a tone which is darker than the normal tone. It is made by adding black or a darker pigment of the same color.

A tint is a color tone which is lighter than the normal color. This is produced by adding white or water. The tint then is weaker than the normal color, because it is diluted; the shade is stronger as to value but weaker as to color also, because it is likewise diluted. The normal color is the strongest color note possible in any given color.

It will be seen that red and blue may have more tints than shades; that yellow, green, and orange have more shades than tints; that yellow has more shades than violet; that violet has more tints than yellow. It is most desirable that the terms "tint" and "shade" be clearly understood and that these terms be not misapplied. Shade indicates the normal color going towards shadow or darkness; tint means the normal color going towards light or whiteness.

Every color tone has three distinct qualities. It is some-

what difficult to see these qualities each distinct from the other, but the full force of color cannot be understood until this is done. This is because contrasts in the use of these qualities are the real power of color whereby the intensity of the idea expressed is varied.

Hue.—The first of these qualities is known as *hue*. This is the general name given to the change which a color undergoes in moving from one binary in either direction towards a primary. All of the possible tones which are produced by putting a primary into a binary are the hues of that binary color. Let us illustrate.

As soon as I begin to put yellow into red, red changes and moves toward yellow. Any tone which is produced before the red becomes a pure orange is known as red orange. It is orange as soon as it leaves red. It is red orange because there is more red in it than yellow. On the other hand, if I begin by putting red into yellow, the color becomes orange as soon as it leaves yellow, but it is yellow orange all the way until it reaches orange. It is yellow orange because there is more yellow present than red. When these forces become equalized it becomes normal orange.

If I start with yellow and blue, putting yellow into blue, the color becomes green as soon as it leaves pure blue. As long as it is more blue than yellow it is blue green. When the forces are equalized it is green. The moment there is more yellow than blue the tone is yellow green and so remains until no blue is present, when once again it appears to the eye as normal yellow.

In the same way, if red is put into blue the color becomes violet with a preponderance of blue. This is blue violet until the point violet is reached. When more red is present than blue the tone is red violet, until no blue remains; then the color tone is normal red. These intermediate tones on either side of a binary color, before the color reaches the primary stage, are

known as hues. The hues are yellow orange, red orange, red violet, blue violet, blue green, and yellow green, and there may be as many of them as the eye detects in the introduction of one color into the other.

Value.—The second color quality is known as "value." Value is the light and dark in color; that is, the proportion of white or of black, without relation to the color intensity itself. Reference to a color chart will show that green is lighter or nearer white than violet or red, that normal blue is darker or nearer black than orange or yellow. To take value and separate it from intensity is to understand how to produce color contrasts which are most effective and most efficient in conveying ideas in the strongest way. A color may have as many value steps as can be detected between white and black; but, for convenience, we usually scale a color into nine steps, called white, high-light, light, low-light, middle, high-dark, dark, low-dark, black. This division makes it possible to see colors in their value relations. To judge them accurately we must partially close the eyes and try to eliminate the color from them and see them as grays instead of colors.

Intensity.—The third quality of color, and perhaps the most important quality for the advertising field, is known as intensity, or brilliancy. Intensity in color is that quality of selfness or personality which names it. When a red is as red as it can be got, it is in its full intensity. As soon as it is weakened in any way it loses some of that quality. Intensity is the quality which gives power, individuality, and personal appeal. It is the quality which is most abused, least understood, and most prodigally exploited.

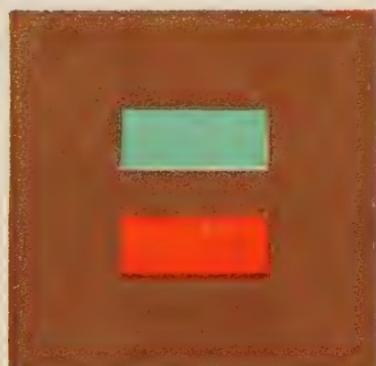
Yellow and violet, blue and orange, red and green, are said to be complementary colors. They are called complementary because each has the power to neutralize or destroy the other. Put red into green and the green begins to lose itself, becomes



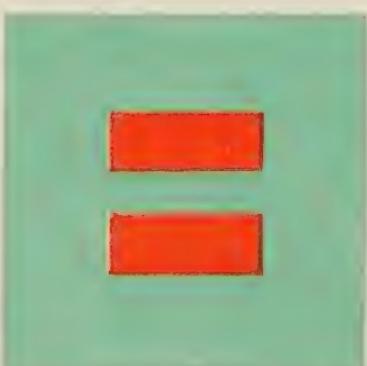
A



B



C



D

- A. ANALOGOUS COLOR SCHEME IN NEUTRALIZED YELLOW AND RED ORANGE. RIGHT CHOICE OF BACKGROUND TONE, AND INTENSE COLOR FOR ATTENTION VALUE.
- B. SAME SCHEME, WRONG ALLOTMENT OF BACKGROUND AND DISPLAY COLOR.
- C. COMPLEMENTARY COLOR SCHEME RED AND GREEN. RIGHT ALLOTMENT OF INTENSITIES AND AREAS.
- D. SAME COMPLEMENTARY SCHEME. WRONG ALLOTMENT.

softer, grayer, less ferocious, tamer, and more usable in large quantities. Put green into red and the same effect is seen. Orange neutralizes or softens blue, and blue produces a like effect upon orange. Purple neutralizes yellow and yellow, purple. This is a fundamental fact in choice of colors in harmony and also a fundamental fact in the use of any colors in backgrounds and objects to be shown against them.

When a color has lost half its force or strength, it is said to be half-neutralized; that is, half as powerful or aggressive as the normal color. Full-intense, normal colors are the most primitive, childish, strongest, crudest, and most elementary expressions of color ideas. Neutralized colors are softer, more refined, more subtle, soothing, livable. These quality effects are important in our further discussions. As has been said, it is absolutely important to realize each of these qualities as distinct from each of the others that one may make use of contrasts and likenesses in his choice and arrangement of color in any form of display in which color is a factor of expression.

Harmony.—Harmony is concord. It is the relationship of agreement in regard to certain qualities possessed by objects or things. Musical composition is based upon the scientific laws of these relationships. Sound, being produced by vibrations, has been scaled and each tone standardized, so that the selection of tones based on relationship makes the study of harmony a comparatively easy task. Violate these relationships and harmony is destroyed. Color is produced by the vibrations of lights and the tonal impressions enter consciousness through the sense of sight, in the same way as the tonal impressions of sound enter it through the sense of hearing. Less attention has been paid to the standardization of color tones than to that of sound tones, but enough has been done to give an approximately clear idea of what the line of development will be and the qualities upon which harmony in this realm depends.

Qualities of Likeness.—In the development of color harmony it is necessary to consider two sets of qualities: first, the qualities of likeness; and, second, those of contrast. Color harmonies are based on these two sets of ideas. From the spectrum circuit it will be seen that green—which is half-yellow and half-blue—is by nature of its composition half-related to each, as orange is to yellow and red, as violet is to red and blue. This establishes a relationship called a relationship of family likeness. Into green two of the three primary elements enter. These two elements are found also in yellow green and blue green, although in different proportions. This harmony, a low, yellow green, green, and blue green form a family harmony, a harmony of likeness, or, as it is sometimes called, an analogous harmony. Blue, blue green, green and yellow green are also a family group. Yellow, yellow orange, orange, and red orange form a group; red, red orange, orange and yellow orange another. About violet two other groups are formed. The first includes red, red violet, violet, and blue violet; the second blue, blue violet, yellow violet, and red violet. One of these sets, or any two or more hues in one of these sets, will form a related harmony. By the nature of their composition these colors, whether in their full intensity or otherwise, are more or less related to begin with; in some cases the relation is closer than in others, but all have common elements.

It will perhaps be noted that while yellow, yellow green, green, and blue green form a family, yellow orange—which is nearer to yellow than blue green—is not included in this family. This is because yellow orange introduces red, which is the third of the three elementary colors. The combination of yellow orange and yellow green in their full intensity, or of red violet and red orange, or of blue green and blue violet, is not possible in these family groups. The law of selection is that in selecting the analogous scheme the *primary color must not be crossed*. When this is understood a reason is seen for the bad combination made when so-called crimson and scarlet

—that is red violet and red orange—or when blue green and blue violet chance to enter the same combination in juxtaposition to each other. Nothing is more unpleasant than scarlet and crimson combined, particularly in intense colors.

Qualities of Contrast.—The harmony of contrasts starts with an entirely different premise. It will be remembered that violet and yellow, red and green, orange and blue, are complementary colors, that these colors are complementary because no part of one is found in the composition of the other. Take, for instance, blue and orange. Orange is made of red and yellow in equal force. These two primary colors leave but one unused, namely, blue. Blue mixed with orange produces a neutral gray, as, in fact, does violet mixed with yellow, or green mixed with red. The reason in each case is the same. The three primary colors are combined in equal force and each is destroyed. The destruction of each is the proof that they are complementaries. If any apparent color remains in the gray, the colors are not true complements.

Orange and blue in their fullest intensity are inharmonious in fact, but the choice is the basis for producing a harmony in the following manner. The introduction of blue into orange is made, and of orange into blue, until each color reaches the half-neutral point. These colors are harmonious at this point. A certain area of full-intense blue may be used with a larger area of half-neutralized orange, or vice versa. If one of the colors is further neutralized, a larger area of the complement may be used in a more intense form. Full-intense, complementary colors may never be used touching each other.

These two methods of producing color harmony are sufficient for general use.

Law of Backgrounds.—This idea of neutralization is perhaps the most important law of color choice in any field of expression. A wall paper that is more than half-intense destroys the possibility of seeing people, furniture, or pictures in any-

thing like a fair relationship to the background or to adjacent objects. The average person, with average color of skin, can ill afford to wear a suit of contrasting color in its full intensity. It is absurd to try to show cuts, ornament, and the like, upon a full-intense background. The background upon which objects are to be shown is not the important thing, or it would have had another name than background. The senseless waste of color on the plea that it is necessary to attract attention is in direct opposition to the known law in any other field of color use. Far-away hills seem to be less intense in color than the flowers and grass under one's very feet. Probably the difference would disappear if one had them actually under his feet also. The general law of background may be stated thus: "Backgrounds should always be less intense than objects shown upon them." This is to give the objects at least a fair chance to assert themselves for what they may be worth.

Closely associated with this may be the corollary, "The larger the area in any design the less intense the color should be," and conversely, "The smaller the area the more intense the color may be." It is not the background of the out-of-door sign that demands full-intense color; it is the objects or facts which are to be presented on this background that should receive the strength which pure color contains.

Upon the qualities of color we must depend, then, for our intelligent choice of color as a vehicle of expression. It has been seen that each fundamental tone in the spectrum is meant to convey a set of special ideas or qualities, that the presentation of these colors should arouse the feeling for these qualities in consciousness, the same as color tones arouse conscious quality feelings. It is essential then, that advertising recognize the power of individual color in quality expression.

It has been seen that diluted colors, or tints, possess less strength, more playfulness, youth, instability, than shades or darker tones. This fact makes it possible to select such color

relations as will convey the quality idea which the advertised article purports to possess.

The relating of objects of whatever nature to the background idea is the third important truth to realize from color quality.

Each quality in color makes it possible to choose two tones with wide or close contrasts, as the case may be. If one will study these possibilities, crude color combinations will disappear. For example, one will choose normal yellow at high light, in full intensity, and half-neutral violet at low dark, in one-fourth intensity. This is terrific in its contrast. Its value contrast is almost as great as can be obtained. Its contrast in hue has the widest range, the colors being complements of each other. The intensities are forced apart, one being full and the other but one-fourth. It seldom happens, except under abnormal conditions, that one needs to use violent contrasts between each of the three qualities which color tones possess.

Even as brief a discussion of color as this should place it in the mind of the reader among the most important and perhaps the most interesting, of all the elements possible in conveying ideas. Color makes an appeal to everybody who sees it. It is natural that it should be so, because the eye, or sense of sight, recognizes color only.

PROBLEMS

1. Make, or find in colored paper stock, a suitable color for the background of a car card. Select some colored object in harmony with this for an illustration. Cut some strong black type matter and arrange it on the selected background so that both the illustration and the copy have their full attention and attraction value due to good color selection.

2. Choose or make a proper tone for a booklet cover advertising a young women's college. Plan its size, bend, cover and letter with sensible type expressing the qualities suggested by the title of the booklet.

/ CHAPTER XXVI

ILLUSTRATION

The Place of Pictures in Advertising.—Pictures are a common language. The world over, where words from one language mean nothing to persons speaking another, pictures convey to all persons, in a quite similar way, detailed facts of thought, action, and effect. The pictorial expressions of the Chinese or Japanese, while differing in almost every essential from occidental types, convey to us something of the idea intended. So do ours to them.

Because of this fact, illustrations have come to be a very important normal and natural adjunct to advertising display language. Their use and abuse is a matter in which men interested in the scientific development of this subject are taking an acute interest. Just when to illustrate and when not to, just how much space may be given to this form of language, under general conditions and specific ones, just what types of illustration make certain kinds of appeal, just what treatment is most efficient—these and many other questions are daily argued and daily experimented with.

Illustrations may be said to include line-drawings, wash-drawings, photographs, prints, posters, naturalistic paintings, and all those things which approach the pictorial ideal. The very term illustration implies that these forms have something to say. Just what they have to say and what they do say may not always be clearly apparent.

The Functions of Illustration.—The first function of the illustration proper is to supplement, make stronger, clearer, or more attractive, the ideas which the copy attempts to present.

Lord & Taylor
FIFTH AVENUE
TELEPHONE FITZROY 1900

FASHIONS FOR YOUNG WOMEN

French Frocks

\$29.50

The smaller dressmakers of Paris have designed these frocks, particularly interesting as the French interpretation of the models for the girl going away to school or college. They are frocks selected by our representative in Paris, many of them made especially for us. They have that distinctive Parisian touch seen in beautiful hand sewing and in the details of color and trimming.

Other Paris made Frocks
\$25 to \$79.50

MISSES' DEPARTMENT—THIRD FLOOR



ILLUSTRATION SAID TO ADVERTISE FRENCH FROCKS FOR YOUNG WOMEN OF COLLEGE TYPES

Bad in atmosphere; should be facing copy and might as well dispense with decorations near the feet.

This gives a fundamental basis for classification in the illustration field. From its success or failure in performing this function we may class illustrations as relevant or irrelevant.

Perhaps the problem is the exploitation of hose. A certain firm gives half of its car-card space to the face, bust, or figure, of what they presume to be a pretty girl. The object of this head or bust is presumably to attract attention. Such an illustration, however, is irrelevant. Even supposing the picture of a pretty woman does get public attention, it fails in a large percentage of cases to get the public attention to the thing for which the display exists, namely, hose. Moreover, the possibility of creating a set of associated ideas on the hosiery question is very remote in this type of illustration. One should

refer to his knowledge of the laws of attention and association to judge the relevancy of an illustration of this type.

Whenever a set of ideas is set in motion by suggestion and urged to continue by further suggestion, the probability of changing the association or forming a new one with an entirely new set of ideas seems absurd.

More time, space, money, and mental effort are spent in the sentimental viewpoint of the pretty picture, particularly of the pretty woman, than one can afford to spend in illustration as an efficient factor in advertising display. Whenever there is a question in the mind of the user as to whether an illustration is absolutely relevant to the idea he is exploiting he should ask himself, "For what am I using this illustration?—Can I afford for the sake of public attention to interest the public in something which is entirely foreign to the thing I wish them to consider?"



Choose Colgate's Exquisite Perfumes—delicate blends of rare imported fragrances in attractive crystal flacons.



COLGATE'S
Perfumes

DISTINCTIVE ILLUSTRATION AND SUGGESTIVE TYPE FACE FOR THE FEMININE ACCESSORY PERFUMES

The two lower masses might be raised 3-16 inch which would tie the parts better and leave breathing room at the bottom.

be cited all over the country in which this almost illiterate and childish admiration of pictures has led great manufacturing firms to expend millions on useless stuff. Granting that the firm has in some cases found these advertisements to yield a satisfactory result, there is no proof that even a better result would not have been yielded had a better selection been made or had they been omitted.

Naturalistic Illustration.—A further classification of illustrations seems to be advisable at this point. Pictures should convey facts as to form, shape, and action, and they should also convey ideas of certain qualities. These include such qualities as refinement, strength, dignity, frivolity, firmness, and the like, as well as the quality of pleasure which is aroused by a sense of aesthetic relationships.

The picture that is like an old-time photograph, seeking in its idea to reproduce with positive accuracy the smallest facts of detail, important and unimportant, is called naturalistic. This naturalistic treatment in pictures may be compared to the realistic epoch of acting, in which the drama sought to portray in detail every fact connected with the birth, growth, and maturity of the plot. The old-time audience listened in martyred complacency while realism, with all its joys and horrors, was told in the most naturalistic possible manner before their eyes. In modern

times this seems childish and ludicrous. Only the most flagrantly ignorant desire to have the whole truth with all its actual details of setting. The public is imaginative—it has rudiments at least of intellect, it desires to judge for itself, mentally to create something, to let imagination play some part in creation. The suggestion is all the public wants now in plays, problematical as they are. This is the modern state of

B

The drawers are
on ball-bearing slides

Let us show you a brand-new idea in steel filing cabinets—a perfected slide which permits the drawers to be pulled out and pushed in with little effort and less noise. It does its work astonishingly well. Drawers may be chock-a-block with papers that weigh a hundred pounds, yet out they come and in they go without sagging, sticking or banging. Other things which we should like you to examine are:

- Steel card cabinets.
- Steel counter units—combinations of card and filing cabinets forming a perfectly practical counter.
- Steel storage shelving—for vaults and storerooms.
- Steel record safes—for housing ledgers, etc.

Please don't tell us, "I am not in the market for any office equipment at present." YOU WILL BE, SOON.

Library Bureau
Manufacturing distributors of
Card and filing systems. Unit cabinets in wood and steel.
316 Broadway, New York

SUGGESTIVE TREATMENT OF ILLUSTRATION, EMPHASIZING ONLY ONE FEATURE DESCRIBED

consciousness. It appears in literature, on the stage, in music. It must appear in one's judgment of pictures.

To a student familiar with the history of painting, even casually, there is a great lesson to be learned in this regard. Epochs of painting that produced masterpieces are not those that produced in each masterpiece every technical fact. The more realistic a school may grow, the softer and more ephemeral become its types and the less decorative the finished product.

In current times it has been quite a custom in using, for example, the pretty girl before referred to, or any other similar thing, to retouch and work over detail after detail, taking out character and putting in softness and artificiality. The result which this treatment tends to produce is the failure of the illustration to fulfil its functions altogether. The illustration has become a statement of fact; and suggestion, clogged by the fact, has degenerated into a secondary, senseless pretense, which is not art.

Decorative Illustration.—The other method of using illustration is the one with which facts, or at least minor facts, are subordinated to the decorative idea. This type seeks by the choice and arrangement of the facts to be shown, the colors used, the forms and lines employed, to create a decorative plan suggesting facts and qualities at the same time. In addition to facts and general qualities, it seeks further to create an atmosphere of aesthetic pleasure through its choice and arrangement. This is the ideal type of illustration as to treatment. Broadly speaking, it is called the poster idea. This is a somewhat incomplete term, since it may be applied to other things. At any rate, it is a type in which general ideas in flat tones take precedence over unimportant facts. When illustrations are properly comprehended, this form of treatment will supplant the former one and pretense, with its traditional sentimental associations, will pass into the background.

DANIEL LOW'S

free NEW GIFT BOOK free
"Remarkable value, variety and good taste"

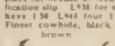
The famous reliable house of Daniel Low & Co., established over half a century ago, has a most unusual selection of gifts remarkable for their value, variety and good taste.
 Watches Rings Toilet Silver Dutch Silver Novelties
 Diamonds Gold Jewelry Table Silver Leather Goods Stationery
 Write Address below or send post card for our 168 page "Gift Book".
 We prepay charges and guarantee safe delivery and satisfaction.



Mosaic Pin
Basket of flowers in
colors on black back
ground. P1228
1.25



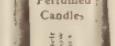
Sterling Handled
Fruit Knives
very charming design
1500 2 for 1.00



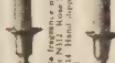
Police Dog

A dog - ideal every woman would appreciate, also has place for license or identification number. Height 15 inches. Weights 1.50 L444 four 1.00

Flores cowhide, black or brown.



New
Perfumed
Candles

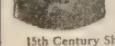


Colonial
Candle
sticks



Brass Serving Tray

Decorations in various styles and
heights. 20 inches wide and size
11 1/4 x 11 1/4 inches 1.50. Other
sizes in catalogue. Sent upon
request.



"Mayflower" Steak Set
Stainless steel with hammered Sterling Silver handles
25181 4.00



15th Century Ship

Book Ends

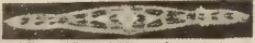
Charming relief decoration on
golden bronze finish. Ship
delightfully decorated. Z76

5 1/2 to high, pair 3.00



Writing Case

Made in most attractive col-
ored leathers. L427 & 8 1/2 in.
1.50 Unusual value.

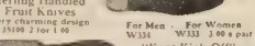


A Diamond Pin for \$15.00 specially priced. Solid
14k white gold with fine diamond center. D2046

Our Book About Diamonds

It tells how to buy them, how to have your diamonds
reset in platinum or white gold and illustrates the very
newest settings. Write for it. It will save you money.

For Men For Women
W101 W102 3.00 a pair



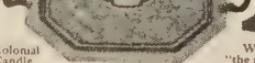
"Kang Kick Off"
because of special shape
and soft fleecy lining.
Genuine sheepskin with
the hair side out. Most
comfortable and
convenient. Mention
size.



Our Christmas Greeting Card Folder
Illustrates in color the greatest variety of origi-
nal and interesting cards, monogrammed station-
ery and gift wrappings. Write for it.



Fancy leather, pull
tab which raises
and lowers. Price
L734 4 1/2 in long
1.00 including ex-
tra cards.



Who can resist
"the appeal of a dog"



Terner

Book Ends
Duck & Goose
bronze finish
Z747 4 x 5 1/2
3.00 a pair



"Mayflower" Steak Set

Stainless steel with hammered Sterling Silver handles
Knife 10 in. long



A Door Stop

That will stop a drawing room. A rich bronze

finish with charming

posthumous decorations.

Height, with convenient
handle, 10 1/2 inches. Z747 3.00

Book Ends. Same designs
without ring, Z747 pr 3.00



Effective Decorated Glass

The black base with striking silver

decorations on a crystal base contrast

in the engraved glass. We also have bowls, sugar and creamer in

this same "Black and White" effect.

G 3644 Cake Plate 9 1/2 inches 4.00

G 3645 Smaller size 9 1/2 inches 3.50

G 3647 Sugar and Cream, pair 3.00

G 3648 Bag

Beautiful hand worked in

colored yarns on the old blue

or green Homespun, satiny

lined 13 x 12. N105 6.00

DANIEL LOW & CO.

ESTABLISHED 1867

200 TOWN HOUSE SQUARE, SALEM, MASSACHUSETTS

NAME _____

WRITE ADDRESS BELOW

EXAMPLE OF BAD SELECTION AND ARRANGEMENT, TO EQUAL WHICH
ONE'S CONCEPTION OF TENEMENT HOUSE LIFE WOULD EXPRESS LUXURY

Relation of Illustration to Other Elements.—A word should be said in regard to the placing of the illustration in its relation to other matter within the display. Let us illustrate with the car-card. If we consider the car-card divided into two equal parts by a vertical line, left- and right-hand parts, it is sometimes the custom to place the illustration at the left, facing out. This calls attention, by gaze, to the advertisement next the one in which the illustration is found, and is bad form. On the other hand, it sometimes happens that the illustration is placed in the right-hand half. If it faces out, it is still worse. If it faces in, it is better, but very often takes attention entirely from the copy at its left and the observer, who naturally reads from left to right and whose attention is carried in that direction, passes from this illustration to the next card without ever seeing the copy.

What is true of the car-card is true in other fields under similar circumstances. If the function of the illustration is to attract attention, stimulate interest, and bring conviction, it must be placed where it will as nearly as possible accomplish these three things. In magazine and newspaper layouts, cuts frequently appear too low down, or after the points have been made. This means either that they are not needed, because the points have been made, or that they may, unless very carefully chosen, lead the observer into another field of thought and destroy the sequence.

Sometimes when the illustration is suggestive enough or strong enough in idea, quality, and art feeling, it is possible by its proper use to lessen the amount of copy needed. It frequently occurs that fewer words may be used because of the illustration's appeal, and sometimes fewer illustrations may be used because words are sufficient.

Functions of Illustration Summarized.—To summarize a moment—the function of the illustration is to convey facts and qualities and create a mental condition through sugges-

tion. Suggestion should play a much more important part than statement of fact in all places where quality is of any importance. Generally speaking, words are about as effective in conveying abstract ideas as pictures are; this is an important point. Under ordinary circumstances the first use of the illustration is to supplement the copy and in order to do so, in any sense, it must be relevant to the copy.

The second reason for the use of the illustration is based on the psychology of human appeal. People are more interested in persons than in things. "Persons," however, is not a sex term. The advertising of face powder, hose, paving stones, and caskets by means of a female head or a female figure, as an attention-getter, should not be regarded as illustrating human-interest appeal.

The third function of the illustration is to make a more general and far-reaching appeal than words can. Because of the impersonality of words, because of their abstractness, they cannot, except in very rare instances, stir the emotions with the same vigor and zeal that pictures do, and it is, of course, the emotions that create the mental atmosphere desired in much of our advertising display.

Atmosphere is indeed an indefinite word, but it is not so difficult to describe in this connection when it is seen in this way. Anything which is presented to consciousness through the senses, if sensed at all, creates a mental state of pleasure, pain, or indifference. It is rarely wise, in advertising, to create the condition of pain, or fear, except indirectly in the case of patent medicines and other articles that are bought only because of fear. It is generally wise to create as pleasant a mental condition as possible.

The illustration may be used effectively to create mental states which really are the atmosphere of the individual; for we are pretty nearly what we think we are, and we do as nearly what we feel like doing as we can. This mental state, created by the presentation of qualities to consciousness, is

FRANKLIN



When the conversation turns to easy handling
one of the first cars mentioned is the Franklin

FRANKLIN AUTOMOBILE COMPANY SYRACUSE NEW YORK

WHERE ILLUSTRATION OF THE OBJECT NAMED IS GIVEN PROMINENCE BY ITS
METHOD OF TREATMENT AS WELL AS BY ITS POSITION IN THE PICTURE

Border is adequate, however, without the two outside lines. The lower line of
copy should be raised $\frac{1}{2}$ inch.

atmosphere. It is a mistake to think, because people are poor, somewhat uncultivated, and apparently unrefined, that they more readily buy things which are as poverty-stricken and illiterate-looking, or badly formed, as they themselves appear to be. People like to be thought better than they are, and the atmosphere that implies a recognition of this fact is more likely to produce results than the assumption that everybody must be met exactly on his own level. People are often much better than they seem and often understand and enjoy much better things than they appear to.

PROBLEM

1. Take blank sheet of white paper, newspaper size. Cut six illustrations of consistent objects from Sunday papers. Arrange on page so that each is well placed with reference to the other, to the page itself, and to the copy that may accompany them.

Consider what kinds of illustration will combine well in a unit, their sizes as related to each other and to the page and the technique of their decorative treatment.

CHAPTER XXVII

ORNAMENT

Ornament Defined.—The term “ornament” is applied to certain forms which have been evolved, or are being evolved, with decorative intent. The aim of ornament is to strengthen or define structural lines and to add beauty through a unity with the thing upon which the ornament is applied. Every period in history has evolved its own ornament types, with the same sense of desire for beauty and the belief that ornaments would realize this end. Sometimes beauty has been the result; sometimes the most intense ugliness has come out of both the making of the ornament and the bad use of it after it has found expression.

Decoration as Distinguished from Ornamentation.—The first step in understanding ornament is the clear distinction between the terms “decoration” and “ornamentation.” The ornament itself may be good and the result of its use bad; or, the ornament itself may be fairly good and the result of its use extremely pleasing. There are then two distinct things to realize—when ornament is itself beautiful and when it is decorative in its use.

The chief purpose of decoration is to define or strengthen construction or structural lines. This presupposes a made thing upon which decoration is to be placed. Bands or stripes around a rug define its edges and sometimes add beauty to the rug. They break the surface, occasionally introduce pleasing shapes and sizes, vary the color, and altogether add charm to the rug. This is a decorative use of ornament. Curtains which hang at the windows, straight, in harmony with the window casings, door casings, or other vertical structural lines,

and have a pleasing color and pattern, form a decorative window idea. Two long candlesticks on either end of a mantel, in harmony with the structure of the mantel, making stronger the structural lines because of repeating them, cause a decora-

A Few Border Arrangements

A Souvenir of the Course on "Advertising Arrangement" conducted by FRANK ALVAR PARSONS under the management of the New York Advertising Men's League

*Composed and Printed by WILLIAM GREEN
627 West 43d Street, N.Y.*

For Holiday Gifts

The Popular Shop Presents The Following Suggestions

*At \$1 to \$5 Seda Pillows in
Cretone, Poster Pictures, Dog Drawing, Dishes,
Candelabra, Silk Scarves,
Scrap Baskets, Velvet Couch,
Plush Chairs, Willow Chairs,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery*

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

For Holiday Gifts

The Popular Shop Presents The Following Suggestions

*At \$1 to \$5 Seda Pillows in
Cretone, Poster Pictures,
Candelabras of Pottery, Willow
Spoon Holders, Willow
Spoon, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery*

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

A SUCCESSION OF BORDERS IN SEVERAL LINES

1. A fairly adequate support.
2. Lines become distracting and conflict with copy.
3. Lines dominate.

tive effect. Carving, restrained or confined between certain lines, may add strength and beauty to the structure of a cabinet or a chair, or, by loose and unintelligent placing, may weaken

For Holiday Gifts

The Popular Shop Presents The Following Suggestions

*At \$1 to \$5 Seda Pillows in
Cretone, Poster Pictures, Dog Drawing, Dishes,
Candelabra, Silk Scarves,
Scrap Baskets, Velvet Couch,
Plush Chairs, Willow Chairs,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery*

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

For Holiday Gifts

The Popular Shop Presents The Following Suggestions

*At \$1 to \$5 Seda Pillows in
Cretone, Poster Pictures, Dog Drawing, Dishes,
Candelabra, Silk Scarves,
Scrap Baskets, Velvet Couch,
Plush Chairs, Willow Chairs,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery*

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

For Holiday Gifts

The Popular Shop Presents The Following Suggestions

*At \$1 to \$5 Seda Pillows in
Cretone, Poster Pictures, Dog Drawing, Dishes,
Candelabra, Silk Scarves,
Scrap Baskets, Velvet Couch,
Plush Chairs, Willow Chairs,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery*

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

A SUCCESSION OF BORDERS INCLOSING A WELL ARRANGED COPY

1. Line too weak.
2. Line too strong.
3. Line about adequate.

the structure and make a chaos instead of a chair back or cabinet front.

Often it happens that one admires a piece of bric-a-brac, curtain material, a pattern in a rug, or a bit of historic ornament, and imagines that he can place this where he likes,

For Holiday Gifts

The Popular Shop Presents
The Following Suggestions

At \$1 to \$5 Seda Pillows in
Cristone, Poster Pictures, Dog Drinking Dishes,
Candelabra of Poster Willow
Scrap Baskets, Velvet Couch
Pillows, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY NEW YORK

For Holiday Gifts

The Popular Shop Presents
The Following Suggestions

At \$1 to \$5 Seda Pillows in
Cristone, Poster Pictures, Dog Drinking Dishes,
Candelabra of Poster Willow
Scrap Baskets, Velvet Couch
Pillows, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

For Holiday Gifts

The Popular Shop Presents
The Following Suggestions

At \$1 to \$5 Seda Pillows in
Cristone, Poster Pictures, Dog Drinking Dishes,
Candelabra of Poster Willow
Scrap Baskets, Velvet Couch
Pillows, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

A SUCCESSION OF BORDER LINES

1. Showing how placing of strong line leads attention both out and in.
2. Showing placing of strong line so as to direct attention in only.
3. Showing lines too far apart and their scattering effect.

For Holiday Gifts

The Popular Shop Presents
The Following Suggestions

At \$1 to \$5 Seda Pillows in
Cristone, Poster Pictures, Dog Drinking Dishes,
Candelabra of Poster Willow
Scrap Baskets, Velvet Couch
Pillows, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY NEW YORK

For Holiday Gifts

The Popular Shop Presents
The Following Suggestions

At \$1 to \$5 Seda Pillows in
Cristone, Poster Pictures, Dog Drinking Dishes,
Candelabra of Poster Willow
Scrap Baskets, Velvet Couch
Pillows, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

For Holiday Gifts

The Popular Shop Presents
The Following Suggestions

At \$1 to \$5 Seda Pillows in
Cristone, Poster Pictures, Dog Drinking Dishes,
Candelabra of Poster Willow
Scrap Baskets, Velvet Couch
Pillows, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

SHOWING SET OF BORDERS

1. With corners too strong detracting from copy.
2. Better balanced, but corners in line form a different motif and by contrast remain too strong.
3. Showing how wavy line contrasting with copy demands the whole attention.

For Holiday Gifts

The Popular Shop Presents
The Following Suggestions

At \$1 to \$5 Seda Pillows in
Cristone, Poster Pictures, Dog Drinking Dishes,
Candelabra of Poster Willow
Scrap Baskets, Velvet Couch
Pillows, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY NEW YORK

For Holiday Gifts

The Popular Shop Presents
The Following Suggestions

At \$1 to \$5 Seda Pillows in
Cristone, Poster Pictures, Dog Drinking Dishes,
Candelabra of Poster Willow
Scrap Baskets, Velvet Couch
Pillows, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

For Holiday Gifts

The Popular Shop Presents
The Following Suggestions

At \$1 to \$5 Seda Pillows in
Cristone, Poster Pictures, Dog Drinking Dishes,
Candelabra of Poster Willow
Scrap Baskets, Velvet Couch
Pillows, Brass Candle Holders,
Velvet Cushions, Willow Chairs,
Muffin Stands and Odd Pottery

Ready For Immediate Shipment

Joseph P. McHugh & Son
NINE WEST FORTY-SECOND ST
OPPOSITE LIBRARY, NEW YORK

A SET OF BORDERS

1. Shows the distracting effect of movement outward.
2. Shows the concentrating effect of movement inward.
3. Shows the use of the French motif and its decorative effect badly used to express general merchandise.

as he likes, with anything he likes—and the result is decoration. This is not so. This is ornamentation. It is the exploitation of ornament for the sake of showing the ornament. The result is usually in bad taste. Decoration exists not only to strengthen structure but also to make more beautiful the object upon which it is placed. Ornamentation exists to exploit itself at the expense of the objects with which it is associated. It would be well to keep this in mind in arranging the interior of a house or selecting materials for clothes, as well as in the question of advertising display.

Sources of Ornament.—There are two distinct sources, or fields, from which ornament is drawn—the field of nature and the field of abstraction. Naturalistic ornament proposes to express something in nature as nearly like the original thing as is possible to the medium of its reproduction. At various times in the history of art development the extravagant love of nature or the belief in its beauty under all circumstances has led people to exaggerated ideas of the importance of representing nature in all places, in all materials, for all purposes. This seems ridiculous on the face of it. While it might be possible to tolerate a wax rose, it is unendurable to think of a hair one or a shell one. Tin and iron scarcely lend themselves to the subtleties of natural floral textures. Paint, with all its possibilities, fails to do justice to the beautiful lily, even when the so-called artist applies it to the dinner plate, the sofa pillow, or the wall paper. The misconception of the possible terms of nature is legion, but in most historic periods this has been an important field from which decorative motifs have been chosen.

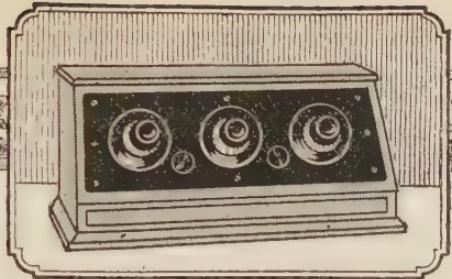
The second type of ornament is taken from the field of abstraction. This means that forms have been created with lines, spaces, spots, and colors, the results of which have aimed at pure form beauty and the attempt to arrive at this without its bearing any resemblance to anything that ever had life. The Greek did this largely. The Saracenic school, because of re-

ligious prejudices, evolved a system of interlining ornament wholly free from the naturalistic idea.

There is a class midway between these two, called conventional ornament. The source of this class is nature, and the result is a modified form of the original better suited to general use than the actual representation of nature itself. Ruskin has said, "Conventionalism is man's expression of nature in his own materials." This means that conventionalism is the adaptation of natural motifs, floral and animal, to the individual material in which man intends to represent it. Liberties are taken with the actual form, size, and color. Parts are added or taken away. Colors are harmonized through law. Lines are constructed and bent to circumstances, both as to the space they will fill and as to the material in which the design is to be worked. It is bad art to try to represent a flower as it really looks, on wall paper, a rug, or a china plate, but the general idea of form, size, and color may be so arranged and modified and structurally placed as to become a true decorative idea. This middle type, the "conventionalized ornament," is in quite general use.

Historic Ornament.—At this particular point it seems best to discuss for a moment the historic ornament idea, because this kind—whether naturalistic or otherwise—has been and is in the printing trades a good deal the vogue. Type books have been sent out with ornament taken indiscriminately, apparently from any place and every place, and printers have taken these traditional motifs to be "real art," using them for borders and in other ways where ornament seemed desirable, or where the client was willing to have his paper used in that way.

A "period" in art is an epoch in which the activities of a people are dominated by one master mind. In monarchical countries until very recently this has been comparatively simple. In France the art was the art of Louis this or that, really



"EXPERIENCE IS THE VITAL FACTOR IN EXCELLENCE"

THOMPSON RADIO

Thompson Radio products are as fully developed and as standardized in the radio as is the telephone in wire communication. Thompson owners do not worry about how their set and speaker will compare with "next year's model." Perfection remains Perfection.

One of the several Thompson Neutrodyne models will prove to be just the kind of a radio you have always sought. Thompson prices, as well as Thompson performance, are made possible by the long, exclusively radio experience of the Thompson organization.

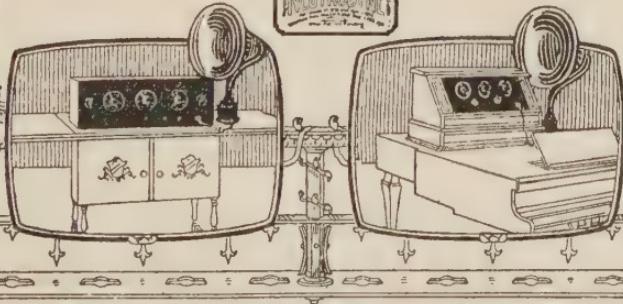
The 5-tube GRANDETTE is \$125. The 5-tube PARLOR GRAND, (shown above) is \$145. The 6-tube CONCERT GRAND, is \$180. Prices are without tubes or batteries. The Thompson Speaker, with conical diaphragm and other special features, is now \$28.

R. E. THOMPSON MANUFACTURING CO.

Manufacturers of Radio Apparatus for the U.S.
Army and Navy and numerous foreign governments
30 CHURCH STREET :: NEW YORK, N. Y.
FACTORY: JERSEY CITY, N. J.

Metropolitan Distributors

Steelman, Inc., 24-26 Murray St., New York, N. Y.
Gilbert-Kearns Corp., 1755 Broadway (nr. 56th St.)
Herbert John Corp., 560 Seventh Ave.



AN ORNAMENTAL BORDER DESIGNED WITHOUT REFERENCE TO ITS SUITABILITY OR HARMONY WITH THE GOODS ADVERTISED, THE TYPE SELECTED, OR THE USAGES OF GOOD TASTE

dictated by the women of the court and their followers. The older periods, like the Greek, Roman, Saracenic, and Byzantine, have expressed actual ideals of life, religious, political, and social. These ideals have been expressed, like the later ones, in architecture, painting, sculpture, pictures, literature, and in ornament.

It will be clearly seen that ornament must be as truly the natural, spontaneous expression of ideas as is architecture, music, or literature. The ideals and activities of the time find their permanent form often in ornament. Take the Gothic period, for example. A cathedral would be meaningless without its ornament. The cathedral is symbolic of the greatest spiritual enthusiasm the world has ever known. Every detail of its ornament is symbolic of fact and fancy connected with medieval religious life. No part of it was for show, and no part of it without a meaning. The Greek period represents much the same spirit, with the development of pure form beauty as an ideal instead of the spiritual ideal of the Gothic era. Nowhere in the history of ages is there recorded a more devoted and live interest than that of the Greek in the development of this pure form ideal. These are but two of the many types of ornament which have been the result of the normal activities of nations, based upon the concentrated ideals in which they lived. This makes ornament not an effort of show, but the actual, living representation of ideas. Many of these forms are still used and still retain their original significance, and this fact must be recognized.

An amusing illustration of the failure to catch the spirit of a period was seen in a single group of advertisements with borders of the Louis XV period. This was a period more unstable, frivolous, untrammeled by convention, and ungoverned by restraint, than any other period since the fall of the Roman Empire. Its ornament is largely composed of rococo motifs, curved and twisting, sinuous and sensuous, non-structural and moving, dainty and effeminate, wonderfully worked together

in columns of writhing unstableness. Borders precisely the same in their origin and much alike in appearance, taken directly from this period, were found around pages on which were advertised vanity-boxes, printing machinery, paving stones, and caskets. While there may be a connection between the first and last of these and the ornament used, there seems to be very little between the second and third.

Although some of the historic periods have lost their significance somewhat, there is always a decided feeling of certain qualities in ornament which makes it impossible to use it indiscriminately.

Ornament as Applied to Borders.—One of the most familiar applications of ornament in advertising is that of border use. At present there is almost an epidemic of borders. They vary from a single line to five or six lines, from the Greek fret to the Gothic trefoil, from black to white, through the entire range of the spectrum. Because of this we will consider first the function of the border itself.

The general form of the printed mass upon the page has been so bad, the edges so ragged and disconnected, that the border has very likely been the natural step between this chaotic mass and the constructive handling of edges which is rapidly coming into use. By placing a line or some border arrangement around the page and outside the copy, an apparent unity has been produced when otherwise the page would have been an unorganized mass. The first function of the border is to sustain the material, help to make it structural, and make it appear to belong together and also to the edge of the paper. In this the border has done a great work.

The second function, unless the border is a purely abstract one like a line or a Saracenic motif, is to express an idea. It sometimes happens that a fact which is expressed in copy or illustration may be repeated in border form, thereby strengthening the appeal. Often a border creates a mental state, the

quality of which is exactly the one you wish to have understood by your illustration or your copy. Take, for instance, the Louis XV border and the vanity-box. The very shapes and sizes of the ornament suggest powder-puffs, frizzes, mirrors and the like. When a border can do this successfully it is well used. This is really then, expressing a fact or creating an atmosphere.

AMAZING USE OF CONVENTIONALIZED BORDER INTENDED TO MAKE THE "ELECTRIC PANTRY" ATTRACTIVE
Overdone in size.

so by being stronger than the border which surrounds it.

Furthermore, unless the border can be made to express the same idea that the rest of the display expresses, it is very desirable that it be kept purely abstract, that is, in line or shape without the suggestion of historic style or of a natural unit. An irrelevant border is as bad as an irrelevant illustration and sometimes in even worse taste, because ignorance as to the meaning of ornament is less excusable than one's undying be-

Allowing this to be true, there are certain cautions which it is necessary to observe in the use of borders, or their efficacy is destroyed. Since the border is used to harmonize the copy with the edge, sustain it and make stronger, it must in no case be itself stronger than the copy. This is the same principle as that of the picture-frame. Whenever a picture-frame makes a stronger appeal than the picture, the frame is bad. If the advertising copy is of any account, let it seem

REPUTATION

The man who builds and the man who buys are both beneficiaries of a good reputation. To the one it is a continuous spur and an incentive—to the other the strongest of all guarantees that what he buys is worthy. ↞ We sometimes speak of winning a reputation as though that were the final goal. The truth is contrary to this. Reputation is a reward, to be sure, but it is really the beginning, not the end of endeavor. It should not be the signal for a let-down, but, rather, a reminder that the standards which won recognition can never again be lowered. From him who gives much—much is forever after expected. ↞ Reputation is never completely earned—it is always being earned. It is a reward—but in a much more profound sense it is a *continuing responsibility*. ↞ That which is mediocre may deteriorate and no great harm be done. That which has been accorded a good reputation is forever forbidden to drop below its own best—it must ceaselessly strive for higher standards. If your name means much to your public—you are doubly bound to keep faith. You have formed a habit of high aspiration which you cannot abandon—and out of that habit created a reputation which you dare not disown without drawing down disaster. ↞ There is an iron tyranny which compels men who do good work to go on doing good work. The name of that beneficent tyranny is reputation. There is an inflexible law which binds men who build well, to go on building well. The name of that benevolent law is reputation. There is an insurance which infallibly protects those whose reason for buying is that they believe in a thing and in its maker. The name of that kindly insurance is reputation. ↞ Choose without fear that which the generality of men join you in approving. There is no higher incentive in human endeavor than the reward of reputation—and no greater responsibility than the responsibility which reputation compels all of us to assume. Out of that reward and out of that responsibility come the very best of which the heart and mind and soul of man are capable.

Alexander Macaulay
President, Packard Motor Car Company



BEAUTIFULLY ARRANGED COPY WITHIN ENCLOSED FORM A TRIFLE TOO STRONG
Cover the tail piece and observe how this increases the dignity of the arrangement and the satisfaction in its simplicity. The ornament is entirely out of character with the conception of the advertisement as a whole.

lief that he must love pictures of anything whatever. We have inherited that tradition.

Initials and Other Applications of Ornament.—A second use of ornament is seen in the disposition to use extravagantly

what are known as ornamental initials. They are of all shapes, sizes, periods, colors, and forms, and represent in their aggregate probably the most atrocious combinations the market affords. Whenever the ornament becomes more attractive than the letter itself, so that it is difficult for the mind not only to select the letter but to connect it with the rest of the word, the use is not in good taste. It seldom happens that an initial letter which occupies more than three lines of space, from top to bottom, can be successfully used. The letter itself should be, of course, near the top, so that its top is horizontal with the first line of print.

Function precedes looks in its importance, in the field of advertising display

as in other fields. We are not bound by tradition to accept and use any and all forms of decorative initials even though they were developed by the monasteries in medieval days. There

ARRANGEMENT WHOSE BORDER IN STYLE AND FEELING IS IN KEEPING WITH GOODS ADVERTISED

A little too strong for text.

was plenty of time for such things in those days and the object for which these things were designed was entirely different from the object of their use in present-day problems.

Head and Tail Pieces.—The third important use of ornament concerns what we shall call head and tail pieces and "space-filers." It has been the custom to select pieces of ornament, frequently triangular, turn them upside down, and attempt to fill out a page half-filled with copy. Worse practices are prevalent, of dropping in a clover leaf, a dot, a small rose, a trefoil—perhaps repeating it to fill out a line. These practices of introducing ornament heterogeneously to fill out space are distracting and tawdry and in bad taste. Silence is golden. Blank space is equally eloquent. Good form demands dignity, and the copy should ordinarily speak for itself. The most pernicious use of ornament is in its introduction into spaces of this kind and on pages otherwise unblemished. Ornament is effective only when it is needed and when it bears a distinct relation to the other materials with which it is used.



CHAPTER XXVIII

TYPE PRINCIPLES

Line Meanings.—Before attempting to consider type faces it will be profitable to examine briefly the meaning and significance of the various kinds of lines of which they are composed.

Words are abstract symbols having meanings only as we have so decreed by choice and use. Lines have much the same history. Primitive races, in their hieroglyphics and other language forms, used lines to express ideas of both fact and quality. The Egyptians expressed a regiment of soldiers standing at rest, by a row of vertical lines. Grain and forests undisturbed by wind were represented in the same way. Flat objects, such as a river, prairie, or the ocean, were often represented by straight horizontal lines; while waving grain, ocean waves, persons in motion, and other activities, were represented by oblique lines. The seemingly inherent tendency to use lines to represent various quiet and active positions has led to a feeling for these expressions in persons seeing such line forms.

Lines may be said to be of two kinds: straight and curved. The straight line is the shortest distance between two points and, as the definition signifies, it is direct, forceful, structural, determinate in its character and feeling. The curved line, which changes its direction at each point, is less direct, non-structural, and decorative in its character. Furniture constructed on curved lines has not the same feeling of security as that built on straight lines. This is equally true in architectural construction—except in the case of the arch. It is true in type faces.

Straight Lines.—A straight line in a vertical position was used also by primitive people to express such qualities as growth, unrest, aspiration, repose in gravity, and dignity of position. The same line when horizontally placed has indicated rest, repose, sleep, death, and has represented water level, flat land, and the like, in concrete forms. The oblique straight line has represented action. It has the feeling of unrest, instability, and creates the idea of lack of harmony with the law of gravitation.

Curved Lines.—Curved lines are of three classes, which should be studied carefully that one may feel at once the significance and possibility in each of the curves whenever it enters into the contour of any made thing.

The circle is a plane figure bounded by a curved line every point of which is equally distant from a point within called the center. An arc in this bounding line is the most monotonous curve we have. Wherever it is taken, however great its magnitude, it changes its direction at every point in exactly the same way that it does at every other point. Sometimes, of course, this is desirable, but for decorative purposes and subtlety of feeling the curve of the circle is less desirable than the other types.



BAD TASTE IN MIXING MANY TYPES.
MAIN BODY OF TYPE WELL CHOSEN TO
EXPRESS FASHION'S FRIVOLITIES

The bounding curve of the ellipse changes its direction differently from one extreme of the minor axis to the adjacent extreme of the major axis, but changes in a like manner between the same extreme of the minor axis and the other extreme of the major axis. This curve is less monotonous than that of the circle, therefore more subtle. The oval is

**waist makes
haste**

Waists make haste to conform with fashion.

From their pictures, taken in their youth, it is hard to believe that our grandparents were constructed on the same plan and of the same material as ourselves.

Styles for men, women and children have changed rather rapidly at times during the last forty years—but never so rapidly that Best's was not just a little in the lead.

Contents copyright, 1924
BEST & COMPANY
5th Ave. at 35th St.

BAD CHOICE OF TYPE AND UNPLEASANT ARRANGEMENT IN HEADING

Entirely out of harmony with other type used and with the illustration. In illustration the parasol might have been used over the shoulder, creating a movement toward the word "waist" where it would be useful.

bounded by a curve which changes its direction differently at every two points between one extreme of the major axis and the other. This gives a curve of exceeding grace, subtlety, and interest, and is the curve upon which the most interesting and beautiful curved line objects are built.

All these kinds of lines are found in their innumerable variations of combination and thickness in type faces.

Standard and Decorative Types.—The supreme importance of having a knowledge of form as a medium for expressing ideas has been already discussed. In no field is there a greater chance for exploitation of this idea than in the field known as "type forms." Every letter of every type should convey in itself not only a feeling of fact but a feeling of quality, which no other type of any kind could exactly express.

In discussing this subject, let us first see type, or letters, divided into two classes, the first class of which we shall call "fixed forms." By this we mean such type as has been standardized and cast and is used in general book, newspaper, magazine, and catalogue work. Because these are fixed in form and abstract in their nature they are, of course, standardized in shape; they are also standardized in quality.

Four Schools of Type.—There are almost innumerable varieties, or "faces," of standardized type that have been designed by the various type-founders. New ones are being added to the list every year. All of them, however, may be grouped in four schools, according to their general characteristics and the source from which they derived their inspiration.

Gothic has its letters of block form, with the line of the same thickness throughout, and the curves and angles all regular. The letters have no ornaments or "serifs." Naturally the school is very small, and its usefulness is limited to a narrow range.

Old English or Text resembles the lettering used in old manuscripts and retained with some modifications in much of modern German printing. This old lettering was executed with brush strokes rather than with a pen; consequently there is some distinction between the wide lines and thin lines in the composition of each letter, and there is opportunity for some ornamental variation.

Script is a frank imitation of handwriting. The possibili-

ties of variation are wide, but the actual use of script is greatly limited by the fact that handwriting is no longer used to any extent for business letters or other messages, and hence the chief reason for printed matter that resembles handwriting has disappeared. Script, moreover, is somewhat less legible and much less generally practicable than other types.



UNNECESSARY AND WHOLLY BAD SELECTION AND COMBINATION OF
MANY KINDS OF TYPE TO EXPRESS VERY SIMPLE IDEAS

Particular attention is called to the use of *italics* for articles and prepositions, thus belittling a method supposed to give strength.

Roman is by far the most important class and is, in fact, used more extensively for advertising purposes than all the others combined. Many of its earliest exemplifications are to be found in the art of the stone-cutter. Its characteristics are the combination of thick lines with thin lines, of uniform lines with shaded lines, and the use of "serifs," or ornamental projections. These elements give ample range for many variations in design. In the general class "Roman" are included

most of the famous and widely used type faces, such as Caslon, Cheltenham, Bookman, Scotch, and Bodoni.

Old-Style and Modern Faces.—It is customary to refer to Roman type faces as "old-style" or "modern." The chief distinction, and the one most quickly recognizable, is that in "old-style," or antique, there is no great difference between the heavy and the light part of the letter, whereas in modern Roman faces the difference is pronounced. Some of the modern faces have very heavy shading combined with the thinnest hair lines. Bookman represents the old-style branch, while Bodoni is extremely modern.

The more popular type faces, such as Caslon and Cheltenham, really comprise many groups of faces, linked together by general similarities, but differing in minor particulars. Thus, the Cheltenham family includes Cheltenham old-style, Cheltenham wide, Cheltenham bold, and Cheltenham italic, as main varieties, with several others of less importance, such as condensed and extra condensed, extended and extra extended, etc.

Mastery of the possibilities of type requires long study and practice. One who will give some thought to the fundamental lines qualities, however, will soon be able to avoid using type faces that fail to express the facts and qualities intended. He will also discover some of the practical limitations of different faces. Cheltenham old-style, for instance, will be found very compact and economical of space, but lacking in grace and subtlety. Caslon will seem safer and more readable, though perhaps ultra-dignified. Scotch will appear livelier and less monotonous in color. Bookman and Antique old-style will afford excellent legibility, especially on rough newspaper stock, where Bodoni and other types with light hair lines would have a tendency to blur and lose the delicacy that gives them charm under other conditions.

In view of the fact that the copy in words must be set in

type, it is obvious that the choice of type for legibility, feeling, and decorative quality, is a most important factor in insuring that the impression made shall be the one intended by the advertiser. Fortunately the range of standard type faces is wide enough to afford the possibility of securing almost precisely any combination desired.

Hand-Made Type.—If the problem is one in which the letters may be hand-made or particularly made for this special problem, the situation is infinitely more interesting. In advertising the frivolous objects in theatrical make-up, or woman's lingerie, letters may be constructed uniting straight and curved lines in such proportions that on the presentation of the word "lingerie," or "theatrical make-up," or "false hair," one is obliged by very virtue of the letter form to visualize the object advertised.

The effort to design type which shall perfectly suggest the idea has been the reason no doubt for many new types which have been put on the market in the last few years. It should be remembered, however, that not all things new are decorative, nor is it desirable to overdecorate anything, even the page on which type is the decorative feature. And it must further be borne in mind that the same formula which expresses frivolity, insincerity, and change, cannot express stability, dignity, and repose.

Type Emphasis.—The question of italics as a means of emphasis naturally presents itself as a factor in type use. Tradition has declared that italics shall be used to make stronger or more forceful a word or phrase. It seems well at first to see in what other ways the same effect may be obtained. A word may be effectively underlined when this is not done too often. It may, however, happen so often that the page becomes a spotted mass. Sometimes a stronger type face may be used, thereby emphasizing the important word. If this occurs many times the page becomes unbalanced, or is likely to express the

I
N
E
B
R
I
E
T
Y

Strength

CHEAPNESS

common sense

femininity

Severity

ANTIQUITY

DIGNITY

SHOWING HOW STYLES IN TYPE SUGGEST BY THEIR FORM THE PRIME QUALITY WHICH THEY REPRESENT (BY COURTESY OF BENJAMIN SHERBOW)

same spotted appearance as in the use of underlining. Capital letters throughout the word produce the same effect, sometimes pleasantly and sometimes awkwardly. When any of these three forms of emphasis is used, however, greater strength is certainly obtained. In each case the word actually appears stronger for the change. When italics are used, however, the result is quite different. The word which is italicized is actually

weakened, not strengthened, by the change of type. It will be noted, by the way, that if very many italicized words appear on the page the effect is much the same as one sees on a pond with very thin ice and many holes made by stones or other missiles. The page as a whole is greatly weakened by the general use of italics.

It will be seen from this discussion, surely, that an extravagant use of any form of type emphasis is bad taste and that

“CRAFTSMAN”

(Trade Marks Registered in U. S. Patent Office)

<u>Furniture</u> <u>Furnishings</u> <u>Fabrics</u>		<u>Metal-work</u> <u>Leathers</u> <u>Needlework</u>
--	---	---

are on sale at the warerooms of our associates in the

ILLUSTRATING A TYPE WITH FEELING IN FORM SIMILAR TO THE IDEA EXPRESSED.
TRADE-MARK WELL PLACED BUT UNDERLINING NOT ESSENTIAL

there may at least be a variation from the accepted form of italic use.

It will be found helpful here to refer to the psychological principles involved in the use of type. These were presented in Chapter XI.

Summary.—It is the purpose of this section to awaken a keener interest in the possibility of the selection of type when expressing fundamental ideas of quality in objects. Too long has type been—as color has been—just a matter of like and dislike. Too long have people worshiped at the shrine of the individual who created the type. And far too long have printers ignored the possibility of this form of abstract lan-

guage expression. If one becomes interested in working out the possible qualities which type may express he at once sees its supplementary power as an element in advertising display. Surely a larger harmony exists in any advertising layout when the copy, the form, the color, the illustrations, the ornament, and the type, speak the same thing at the same time. Here then are five distinct elements of the language of advertising display, each element of which is capable of expressing its own ideas and functions and each capable of supplementing the ideas and functions of each of the others. Type is no less important than color or form.

This is Twelve point Caslon Old Style

This is Twelve point Caslon Bold

This is Twelve point Cheltenham Old Style

This is Twelve point Cheltenham Wide

This is Twelve point Scotch Roman

This is Twelve point Bodoni

This is Twelve point Bodoni Bold—

This is Twelve point Bookman

This is Twelve point Gothic

This is Twelve point Old English or Text

This is Twelve point Script

A FEW SPECIMEN TYPE FACES

PROBLEM

1. Letter by hand or cut from any source words showing type faces suitable for expressing distinguishing features of French Lingerie, Farm Implements, a Book on Scientific Research, Building Bricks, Men's Clothes, a Rummage Sale, a Directoire Play, Old English Houses, and Greek Dances.

CHAPTER XXIX

LAYING OUT THE ADVERTISEMENT

Functions of the Layout.—It is always difficult, and often impossible, to explain verbally to the printer the manner in which it is desired to display an advertisement. For this reason, the builder of the advertisement should be able to make at least a rough layout, or sketch, which will indicate how the advertisement is to look when finally printed, and will at least suggest the means whereby the result is to be accomplished. The layout is also valuable to the advertisement builder himself in enabling him to test in advance the soundness of his plan, so that waste of valuable time and materials may be avoided.

Technical skill in drawing is not essential to the making of a layout, but such skill is naturally an asset. If the advertisement is to contain an illustration, it is helpful to place before the illustrator a drawing, however crude, that will show the position of the various characters and the direction of their movement and gaze. It is also helpful, in visualizing the printed matter, to have the main display lines hand-lettered in a style that approximates the type face it is proposed to use.

Lacking such skill at drawing and lettering, the beginner may produce a very satisfactory substitute by means of a pair of shears and a jar of paste. He can cut from one advertisement an illustration of the size and style he intends to use; from others he may obtain display lines of type faces he has selected. This method, moreover, makes it unnecessary to know the names of the type faces or the technical descriptions of the borders, ornaments, and other printing materials. Some

experienced copywriters make all their layouts in this manner, even after they are thoroughly familiar with printing technique.

As there are two purposes in making a layout, there are two kinds of layouts. The first is sometimes called the "layout in mass" and is not intended for the use of the printer. It merely shows the general appearance the advertisement will have, so that its impression may be tested from the standpoint of form, balance, unity, and the like. The second is the working layout, from which the illustrator, the type compositor, and the other technical specialists, may obtain definite instructions for executing their several parts of the work. It is possible, of course, for one layout to serve both purposes, and the expert generally contrives to make his layout in this way. The beginner, however, will find it better to make two separate layouts.

The Layout in Mass.—Consider first the layout in mass for an all-type advertisement. On a sheet of drawing paper measure a rectangle the exact size and shape of the space the advertisement is to occupy. If it is to have a border, draw this with a soft pencil. Plain-rule borders can be represented exactly; fancy borders can be shown by blocking roughly to the proper width and to the degree of grayness or blackness the border is to have, without attempting to reproduce the design.

Now estimate the space the type matter should occupy. Refer to the principles of margins, to make sure that white space is allowed in the right amount and correctly proportioned at the bottom, the sides, and the top. When these margins have been determined, it is well to indicate them with a very faint pencil line which can later be erased.

Decide where the display lines are to be placed and how heavy they are to be. It is not necessary to letter them; simply block in with the pencil the space they will occupy. The width and blackness of these masses should indicate the relative height and boldness of the display type. Initial letters and ornaments may be shown in the same rough way. Finally draw

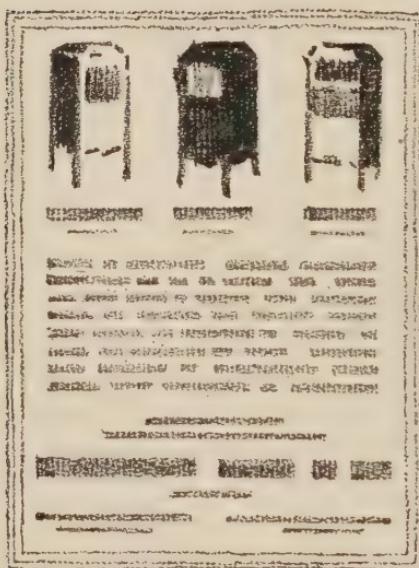
in rows of parallel lines to show the text matter, using broad lines rather far apart for the larger type, and narrower lines, close together, for the smaller type. Remember that type in masses looks gray, not black, and make sure that your page gives that impression.

Testing the Display.—As you look over this layout, you immediately discover that your border is too heavy, or the base

of your advertisement too weak; that you have not secured balance, or that your display lines are too numerous. These faults can easily be corrected. Many a badly displayed advertisement would never have appeared if a rough layout in mass had originally been made of it, for the faults would have been discovered and removed then. After the type was set, it was allowed to stand, either because there was not time enough to reset it, or it was not considered necessary to incur the added expense, or the one responsible was unwilling to admit his mistake.

ROUGH "LAYOUT IN MASS" FOR A
NEWSPAPER ADVERTISEMENT (BY
COURTESY OF C. HAYES SPRAGUE)

If the advertisement is to contain illustration or color, the principles of making the layout in mass are essentially the same. There is practically no attempt at exact representation; the purpose rather is to produce something that will give the same general impression in respect to size, arrangement, color, intensity, balance, and the like. After a little experience one can as readily determine from the layout in mass as from the finished advertisement whether the illustration is of the



right size and well placed with reference to the type matter, and whether the color is harmonious and of suitable amount and intensity.

What is even more important, such a layout often is sufficient to indicate the unity or lack of unity of the display as a whole. The most common fault in advertising display is too lavish a use of materials. Rarely are all the elements of display needed. Often copy and type are enough. Sometimes copy and illustrations say all that can be said. One color added to black is usually all that can be used advantageously. To know what to reject is as important as to know what to select.

The Working Layout.—

With the layout in mass satisfactorily arranged, it is a comparatively easy task to make the working layout. Here exactness in all details is essential, and specific directions for the selection and arrangement of each part of the material must be given to the printer. These directions should always be in the margin and may also be in red ink or blue pencil to distinguish them more sharply from the copy. A simple border can be drawn in with pencil or pen. To the corner a line is attached leading to the description, as "Single 2-pt. rule." More complex borders, if taken from a sample-book, may be described in the same way, but to avoid mistakes it is well, wherever possible, to paste on a sample of the border. (A small piece will do.)

COLUMBIA
Grafonia

SONORA
"Clear as a Bell"

EDISON
"Diamond Disc"

You can buy any one of them here. Hardman House offers a representative assortment of these three wonderful instruments—and the privacy of main-floor Concert Booths for comparative judgment. You are welcome at Fifth Avenue's Phonograph Headquarters. Drop in today. Convenient terms if desired..

A COMPLETE LINE OF
COLUMBIA AND EDISON RECORDS

HARDMAN, PECK & CO.
Founded 1842

433 Fifth Avenue, New York 47-54 Flatbush Ave., Brooklyn
(Between 28th and 29th Sts.) (Plumbe Building).

WELL-BALANCED AND DIGNIFIED NEWS-PAPER ADVERTISEMENT

Display lines should be lettered in at the places they are to occupy and should be of the same general style and size as the type to be used. The description is given in the margin as "18 point Cheltenham, bold face, caps and lower case." If the name of the type face is unknown, a sample may be pasted in the margin. It is desirable, however, to become familiar with the commonly used type faces, either through a type-founder's catalogue or a book supplied by the printer showing the faces he has in stock.

NEWSPAPER PAGE WITH AN IDEAL ARRANGEMENT FOR ATTENTION, INTEREST, AND SPACE DISTRIBUTION

Type Measurement.—It is even more desirable to obtain some knowledge of type measurement. The method almost universally used today is called the point system. The popular sizes for text matter are 6, 8, 10, and 12 point. For display lines 14, 18, 24, 30, and 36 point are often used, and occa-

sionally 48, 60, and 72. Seventy-two points make an inch. Hence, an inch of space will contain 12 lines of 6-point type, 9 lines of 8-point, 6 lines of 12 point (or pica) type, and so on.

It should be noted that the face of the letter is not quite so large as the body of the type, as there must be at least a narrow line of white space between two lines of type. Often this narrow line is not considered enough of a separation to make reading easy, and a wider separation is effected by the use of leads (pronounced "leds")—narrow strips of metal less than type-high, which do not show in printing. These leads are usually 2 points thick, though 1-point and 3-point leads are sometimes used. Where simply "leading" is specified, 2-point leads are understood. It can readily be seen that 10-point type leaded fills as much space as 12-point set solid.

In nearly every advertisement there is a problem of type measurement to be solved. Copy of a certain length is to be inserted and it is necessary to find out in what size of type it can be set, or else a certain size of type is determined upon and it is necessary to find out how much copy can be allowed. In either case the size of the space may be calculated in square inches and reference may then be made to a table showing the number of average words that will go in a square inch. The number, of course, varies with the type face selected, as well as with the size, because some type faces occupy more space than others, or, as it is commonly stated, are more space-filling.

Table of Type Sizes.—The table on page 364 includes some of the more commonly used faces and sizes.

By means of this table it is possible to determine either the amount of copy, the amount of space, or the size and face of type, provided the other two factors are known. Thus, if the copy contains 475 words and 20 square inches are available, it may be set in 8-point Scotch Roman, Caslon, or Bodoni, leaded; or in 10-point Cheltenham O. S., solid. If it is desired to

Faces of Type	APPROXIMATE NUMBER OF WORDS PER SQUARE INCH.							
	Solid Leaded 6 Point	Solid Leaded 8 Point	Solid Leaded 10 Point	Solid Leaded 12 Point				
Cheltenham O. S.....	62	45	38	29	24	20	16	14
Century O. S.....	54	40	30	24	21	18	14	12
Caslon O. S.....	54	40	32	25	22	19	14	12
Bodoni	54	40	32	25	22	19	15	13
Roman	52	39	30	24	22	19	14	12
Scotch Roman.....	50	37	30	24	22	19	14	12
Caslon bold.....	50	37	28	22	18	15	13	10
Antique O. S.	45	34	28	22	19	16	13	10

use 10-point Caslon O. S. leaded, then a space of 25 square inches must be found or the copy cut down to 380 words.

In case paragraphs are to be separated by extra white space, or in case any other factors tend in the direction of liberal areas of white space, due allowance must be made in the estimate.

In estimating for display lines, it is best to count the number of letters in the copy and to match this against a sample line of the type face under consideration. A space between two words is counted as a letter. In all cases of doubt, allow more space than your estimate shows to be necessary. Type matter, either for text or for display, must not be crowded.

The copy should accompany the working layout. If it is divided into sections by the display (either illustrations or display lines) the different sections should be designated by symbols and these symbols put upon the layout in the appropriate place. The ordinary symbols are the capital letters A, B, C, etc., each enclosed in a small circle, and usually in red ink or blue pencil. If there are several illustrations or other cuts, these should be numbered on the layout and corresponding numbers placed on the cuts themselves.

The accompanying reproductions of layouts and finished advertisements will illustrate most of the directions mentioned above.

POTY-NINTH •
FIFTH STREET

SAKS - FIFTH AVENUE

TELEPHONE
PLAZA 4000

A NEW STORE, brimming over with new things—dazzling, delightful, smart!

X	
1.	Tasseled leather leather diary with pencil in silver Christmas ribbon for two years. Large and tiny 4.25
2.	Serving silver tray, containing silver bowls with silver handles, as well colored stones 9.25
3.	Perfume bottle in cut forest design. Dove on top, with silver cap, long thin dropper nozzle 2.95
4.	Small open purse in mother-of-pearl model with pink leather ends gold-lined clutch 10.50
5.	Large bunches of silk and velvet, with reflecting silver lighting on the ends of the stems 1.15
6.	Hand book of 4th meter with "body elephant" decoration of writing after the style of the old Persian 16.50
7.	Imported gold evening handbag with gold bands and a design. Crepe bag that gives a soft finish 4.25
8.	Imported ornaments of gilt glass in designs of birds and tulip design. Various colors and sizes 1.50
9.	Imported handbook with panel of gold and black leather bound with black or brown leather covers 3.25
10.	Imported perfume in glass bottles with large glass stopper. Picked in holiday style 4.00
11.	French gloves in white kid with soft pinkish black velvet cuff bordered in roses 2.00
12.	Pearl bracelet in soft cream color with pearls 1.50
13.	Imported writing box of soft leather in black, cream, dark blue or red. Contains study glass 6.75
14.	Drop pearl necklace, cream color, sparkling silver chain with other supplies and gold colored stones 18.50
15.	Silk umbrella with imported handle, hand painted in basket of new design. In various colors 10.00
16.	Imported English walking stick of piano wood in light or dark colors. Silver stop 4.00
17.	French perfume in delicate glass bottles decorated in soft leather box. Various colors 4.25
18.	Imported writing case of dark leather with gold and silver compartments handsomely lined 12.50
19.	Large or Pot belt with "Bouquet Imperial" design. Just in various lengths 8.50
20.	Indestructible crepe panel matinee long silver dress set with metallic colored stones to match scene in frame 14.50



EVERY GIFT from Saks-Fifth Avenue, large or small, will be welcomed as a gift of charm!

X	
21.	Italian hand book of crepe in black, tan, Parrot green, or black. Unlined 1.25
22.	Pure silk sports book. Black design in dash- ing light or dark colors. Standard 12.75
23.	Imported hand book with different designs of white and colored diamonds. Gold edges 2.50
24.	Burqa pearl clutch containing mirror and smoke color powder. Serving silver clasp with pearl 1.50
25.	Imported library set—writing case with pen, pen, green or violet 3.50
26.	Imported perfume bottle of white sterling clay and saucer set with mar- ble and colored enamel 12.50
27.	Imported perfume bottle of crystal blown with gold, navy, light, or colored bands 22.50
28.	French perfume glasses in blue, green, pink, grey, brown or black. Standard models 3.50
29.	Imported silk perfume bottle in beautiful oriental gift 7.45
30.	Imported perfume in bottles decorated by the artist 10.00
31.	Gothic vestry box in blue and gold, with mett and silver crest encircling top 15.00
32.	Imported perfume bottle patterned in monogram designs and colors. Gold glass stopper 1.50
33.	French silver handbag, modelled with policromos. Ornamented with large bows and names of champions 11.00
34.	Sheaf-flowered basket. Hand carved model of galathia 15.00
35.	Quilted cotton stitching stick. In various designs 1.00
36.	Tiger-Byzantine perfume in Radiant yellow, pink, orange and silver, or black and gold 6.95
37.	Traveling handbag. Pearl bowler in case of white, cream, green or violet 13.50
38.	Imported hand-book of embroidery in black, tan, tan, or black. Includes needles in six sets, or four 8.50
39.	Imported vanity case of crepe leather in blue, green, or tan. Mirror, six small mirrors, six vanity sets 14.50
40.	Couch feather fan, own socks, shell frame pink, white, turquoise, peach, buttercup, white or pale 3.00

the whole store is resplendent with everything
your heart will delight in giving.

A DISTINCTIVE NEWSPAPER LAYOUT

Full-page newspaper advertisement in which general layout plan, application of the principles of arrangement, size and distribution of illustrations, restrained use of Christmas ornament and emphasis devices all contribute to its attractiveness, distinctiveness, legibility, smartness and good taste.

LAMAR ENTERS HIS PLEA
Miss Thurber Wins the Case

NEW YORK, Nov. 1.—Lamar has filed his brief in the suit against the city of Cleveland for \$100,000 damages for the shooting of his son, 14, in a restaurant. The boy was shot in the head by a police officer while he was in a restaurant.

Day's Dancing Academy
COR. HARVARD AND BROADWAY
Cleveland—Akron—Buffalo—Triple Buying Power

SALVO Gas and Fireless RANGE
THE NEW IDEA IN COOKING

SAVES
TIME
CUTS THE COST OF LIVING

Fireless Cooking Without Extra Work
3 Stores in Cleveland & Akron
Same Price Everywhere

CLEVELAND, OHIO—CLEVELAND, OHIO
M. O. FISCHER & CO.
Importers & Exporters
Manufactured by THE STOVE IMPROVEMENT CO., Cleveland, O.

Thanksgiving Specials

At Radical Price Reductions For This Week

Dining Table \$8.98

Payable \$1.00
Cash
80c Weekly

\$8.98

Shaw Table is made of the best grade of selected oak and is supported by massive pedestal base on four legs. It is decorated with ornate moving armrests and back. Extended width \$10.98. Special this week
Payable \$1.00 Cash
80c Weekly

DINING ROOM CHAIR PRICES REDUCED \$9.39

250 Round Double Roasters 29c

While they last
Payable \$1.00 Cash
80c Weekly

29c

PRINCESS OUTFITS
Consisting of the Furnishings of
Three Rooms '65 15 Cash
15 Weekly

STANDARD OUTFITS
Consisting of the Furnishings of
Four Rooms '125 31 Cash
32 Weekly

REGAL OUTFITS
Consisting of the Furnishings of
Five Rooms '195 31 Cash
32 Weekly

75¢ a Week Puts This Combination High Grade Coal and Gas Range, Big Warming Closet as Shown, in Your Home

16-Piece Granite Set Free with any Stove at \$15.00

'32.85

Bing's

Dinner Sets Free

Do you want a beautiful set of Dishes free of cost? You can have it if you buy \$45 of merchandise from us. They are bought at cost plus a few cents extra. Credit for All the People at the House of

32.85

3.87

THIS IS THE UNORGANIZED PAGE WITH ILLUSTRATIONS IN EXCESS OF IDEAS
Two arrangements on opposite pages in a Sunday paper. See the effect of an

Advertising Does Not Add to the Retail Cost of Goods

Intelligently Applied to Business, It Reduces the Selling Price of Merchandise and Increases the Profits of the Advertiser

Once upon a time—not so many years ago—a certain merchant kept a sign in his window stating that he could afford to sell his goods at lower prices than his neighbors because he did not spend money for advertising.

That was nothing more nor less than an admission that he did not know how to intelligently apply advertising to his business. For years he seemed successfully to defy the march of advertising progress. He stubbornly insisted that advertising was an expense. Eventually, others handling the same lines of goods crowded in about him.

He felt secure because his store had been established since before the stirring days of the Civil War. He had a large following that was apparently loyal to him. But his new competitors were keen, persistent advertisers. In the course of a few years, some of them did as much business as he. Their merchandise was as good as his and they actually met his prices. Sometimes they annoyingly went below his figures. It is a fact that they accomplished in five years, by the use of intelligent news-

paper advertising, as much as he and his father before him had accomplished in half a century. Although he turned a deaf ear to the advertising men who approached him, and lost his temper on occasions, the pressure became too great and he was finally forced to yield. He became an advertiser. And he regrets that he did not surrender years before—at a time when newspaper advertising began to be recognized as an agent of economy in business instead of an added expense.

Who Pays for the Advertising?

Advertising costs money, of course, and there must be some easily understood explanation why it is not an expense—why it does not add to the cost of merchandise.

Intelligent newspaper advertising describes desirable merchandise in an attractive manner, quotes a reasonable price and points the way to the door of the man who has it for sale.

It speaks persuasively to thousands upon thousands of interested readers every day.

It creates six big selling days where there used to be only one or two. It makes more business by arousing more human desires. The movement to satisfy these desires throws an increased demand back upon the manufacturer and general prosperity follows.

It transforms empty stores into busy, marts of trade and manufactures for all stores. It has made Cleveland's shopping district one of the great retail centers of the Middle West. It banishes the enormous waste resulting from unused facilities, such as floor space, light, heat and idle clerks.

It makes goods sell faster, thereby enabling the merchant to transact a larger business on a smaller investment.

It enables the advertising merchant to "turn over his stock several times faster during the year than does the non-advertising dealer and this adds profits with comparatively little additional selling expense.

An Associated Press dispatch from Cambridge, Mass., says:

"The bureau of business research established two years ago at Harvard University has issued its first bulletin, which deals with the advertising of retail trade. The bulletin contains reports of the investigation of more than 130 drug stores in various parts of the country. Among other things, the bureau asserts that the average gross revenue per store is 10 percent above the net selling price, and that operating expenses range from 18 to 35 percent of the net selling price, which means that some stores are nearly twice as efficient as others."

"These figures cover three stores only once a year, and others turning their stocks four times were encountered by the investigators, who declared that millions of capital could be released from investment in merchandise if the retailer increased his stock turns."

"More store turns, it is declared, mean an increase in net profit without increasing the price."

And advertising "turns over quickly," thereby increasing the net profits of a business and at the same time making lower selling prices possible, which, in turn, increases business.

The manufacturer who has goods to sell to the retailer, and—the retailer who has goods to sell to the public—

Cannot wisely do without advertising.

For the first it creates distribution.

For the second it provides customers, and—

By cumulative effect works itself into a force which makes it the most wonderful agent of economy that has ever been developed.

The Plain Dealer—with Its Great Army of Thrifty Readers—is Invaluable to the Merchant or Manufacturer Who Wants to Advertise Intelligently in Cleveland

The Plain Dealer

First Newspaper of Cleveland, Sixth City

Cleveland Office of W. H. Brattin, The Cleveland Plain Dealer

THIS ORGANIZED AND STRUCTURAL PAGE, READABLE AND UNDERSTANDABLE established, dignified, arrangement in contrast to a heterogeneous conglomerate.

It should not be inferred that it is always necessary to provide hard-and-fast directions for the execution of every small detail of the advertisement. The printer, if he is a good craftsman, may be given a reasonable amount of latitude. The advertising man, however, is the architect and his plans should at least show what result is desired and how it is to be secured.

The Final Test of Display.—The fact cannot be too strongly emphasized that the general organization of the advertisement is the great essential to an effective impression. This can be tested in the layout before a line of type is set. The tests should determine whether the principles of selection and arrangement have been followed throughout. The final test of an advertisement, of course, is its result in dollars and cents but this test often comes too late. Even a reasonable amount of result, moreover, does not always prove that a better return might not have been secured with proper selection and arrangement of materials.

At all events, it has been shown that unity and harmony of all the language of an advertising message helps to make the impression effective. Without unity there is waste of effort, and a corresponding loss of efficiency. The advertising man who hopes to go far in his profession must know all the principles of advertising display and be able to apply them.

CHAPTER XXX

THE MEN

General Requirements.—The value of any art in its contribution to the effectiveness of business, depends, primarily, upon the men who direct its movement and execute its detailed operation. This is particularly true where the practice is not thoroughly worked out and its relations are largely a matter of judgment and interpretation. It is of advantage, therefore, to consider the qualifications which are necessary in the business of advertising and in the special occupations and branches of the field.

Advertising is not a fundamental science, nor is it composed of a grouping of new fundamental ideas. It takes the fundamentals of many arts and sciences and applies these in a new way for business purposes.

As a consequence, advertising was built up by men who knew how to write, or who were particularly keen on human reactions or who understood the value of public reputation and discussion.

Its development demanded special attention to so many matters of investigation and operation that it has come to include a number of special occupations and a good many branches for its complete service to business as it is required today. Artists, designers, writers, investigators, accountants, research men, salesmen, financial men, publishers, agencies, printers, scientists, sign painters, and a host of other people are required to keep this business of advertising discharging its functions as they are required by industry. There are many companies devoted to direct-mail service, outdoor advertising, printing, publishing, retail advertising, window and store display and so forth.

Within the range of its operations, therefore, advertising draws from economics, market research, general business understanding, production conditions, writing, painting, drawing, psychology, and rather widely different branches of knowledge. The relative importances of these branches to the individual is largely in accordance with the position occupied and the desire for advancement.

Copy-Writers and Artists.—Practically all concerns touching the advertising field require the services of men who know how to express an idea and impress an audience and how to get over a point with few words. They require also men who can illustrate such messages and design harmonious layouts to emphasize the whole presentation. Printers, publishers, bill posters, sign painters, agencies, manufacturers of all kinds, retailers, wholesalers, all use this kind of work, and many of them employ their own specialists in these fields.

In fact, within these special occupations have grown up narrower specializations, developing particular acquaintance with a portion of these requirements. Men who are specially capable of writing copy for machinery, mail order, department stores, food, etc., find themselves in specialized groups within the field of copy-writing itself. Similarly artists and layout men find it to their advantage to stick to textiles, dress goods, etc., or specialize in architecture, machinery, or some other field of illustrating. The requirements for this work are becoming more severe as the field attracts more able practitioners.

Space Buyers, Accountants, etc.—The tools of advertising, those things through which it is put to work, must be bought, selected, classified, stocked, distributed, accounted for and analyzed for their effect. Advertising, therefore, has many routine operations connected with it, which require planning, performance and supervision.

Because of the peculiarity of the advertising business many of these operations must be specialized to the requirements and frequently modified to suit the branch of the business in which the individual is engaged. From this necessity has arisen the demand for men who are experienced in these operations and capable of planning their routine and supervising their development. Particularly in the advertising agency the buying of space in hundreds of media demands a large amount of information, careful filing, efficient methods of keeping up to date and proper examination.

Accounting for advertising is a definitely specialized branch of accounting, which has a great deal of development before it to bring it to the state of efficiency usual in manufacturing.

Planning and Executive Supervision.—Executive government of advertising arrangement and operation requires a broad background of knowledge. This background varies a good deal in accordance with the branch of the advertising business in which the individual is engaged but its general demands are sufficiently similar to permit a short consideration of them.

This work requires literary power, editorial capacity, artistic perception, a capacity for analysis, and executive ability.

On the literary side he must know how to take what are to him commonplace items and invest them with an interest equal to that of the reading pages in a publication. He must know how this can be done without the liberty of space and subject which are accorded the general writer. His editorial capacity must be such as to enable him to judge of the merits of different methods of presentation and arrangement.

In addition to an artistic perception which enables him to choose between different kinds of illustration, type, ornament, and the like, he must have sufficient knowledge of the limitations of make-up and typography and the requirements of engraving to insure that an effective conception is effectively expressed.

Analytical and Executive Ability.—To the above requirements must be added a capacity for analysis. The economic side of advertising governs its operating side and he must be prepared to analyze the fundamental business conditions, possibilities, and results, before he can determine the value of his own work or hope to repeat it successfully. If there has been one point more than another in which he has usually failed to fulfil the requirements, it has been in the analysis of such factors and their translation into charts, figures, and reports which can be understood by any business man.

The advertising executive usually has a considerable organization under him. This involves the selection and handling of men and the ability to maintain discipline together with the atmosphere of democratic co-operation which is so necessary to the development of the particular kinds of talents represented in an advertising organization.

The Advertising Agent.—The advertising agent occupies what might be termed a dual position in the advertising field. In the beginning he was merely a space-broker who bought advertising space from different publications and in turn sold it to manufacturers and merchants.

In his work of selling he discovered that many of those who could profit through the use of advertising did not know how to use the space so as to get full benefit from it. His experience brought him in contact with many businesses and conditions and gave him many ideas as to copy as well as to the relative value of different mediums for a given purpose. These ideas he passed along to the merchants and manufacturers who purchased space through him, and for this service he made no charge.

As time went on this service became his great talking point, and although he still secured his compensation from the publisher in the form of a commission on the space, he regarded

himself and came to be regarded as the advertising counsel of the advertiser. He began to call the advertiser his client.

The present position is that the advertising agent acts for the advertiser in handling his work and orders space and other items for his client. He is paid through the publisher's commission, but the operation is conducted for the advertiser.

Agency Organization.—Of late years the competition between agencies has increased to such an extent that service is usually offered beyond the production of copy and advice on the selection of media. Many agencies maintain departments for securing and giving merchandising information and suggestions. Such service, where efficiently given, relieves the advertiser of some of the detail which formerly had to be handled under his own direct supervision.

Agents have spent years in accumulating knowledge of the different media and their relative advantages for different propositions. The analysis of the market is aided by their experience with many lines of business and the effect of previous operations. They have also been able to secure the best copy-writers and layout men and develop their abilities through varied experience to a point where they are able to produce most effective results.

There are weaknesses in the agency which are perhaps obvious from the anomalous position it occupies. Since the agent is paid according to the amount of business he brings to the publisher of magazines, newspapers, or other media, there is a natural temptation for him to get the advertiser to spend as much money as possible. It is true that the wise agent realizes that it is to his advantage in the long run to have his client spend his advertising appropriation economically. On the other hand, the agent as counsel and the agent as commission man sometimes have divergent interests and the result is a compromise which is something short of the ideal condition for the advertiser.

Requirements of Agent.—In the small agency, where the principals plan and execute practically all the work, the requirements as to capacity and training approximate closely those outlined for the advertising executive. The large agency is composed mainly of specialists, some of whom know comparatively little about the factors in advertising that do not enter their particular fields. Usually they are grouped in the copy department, the art department, the rate and checking department, and the business-getting department. The executives, however, must of necessity be thoroughly conversant with every part of the work and must be broad-gauged men as well. The heads of agencies include many of the best brains in advertising.

It naturally follows, that those in subordinate positions in agencies can profit by capacity and training that includes more than their own special fields. The more closely they approximate the combination of qualifications that have been outlined for the advertising executive, the better fitted they are likely to be to perform their several tasks efficiently and to mount to positions of higher responsibility. This is particularly true as the special character of the business involves the constant solution of new problems, involving both the organization and the client.

The Publisher.—The publisher takes rank as an advertising man because he provides the audience. His function as advertising man, however, was originally thrust upon him. Examination of the history of periodicals discloses the interesting fact that in the early days the publisher disliked to give up any portion of the space for advertising, limited its amount, subordinated its position, and even left it out if the reading matter covered more space than was allowed for. Until recently, for that matter, it was generally the custom to separate the advertising section from the reading matter in every way possible.

Today, of course, the whole situation is changed. The price at which publications must be sold in the face of competition, and the revenue which can be secured through advertising, have made it an important part of the periodical. In few cases does a periodical now sell at a price that would pay for the cost of production. The only thing which makes it possible to get out such a newspaper as the *New York Times* for two cents, or such a magazine as the *Saturday Evening Post* for five cents, is the fact that the advertising possibilities of the medium are such that the advertising revenue will take care of the difference between cost of production and subscription price and produce a profit in addition. It costs the publisher of a good business paper five to eight times the subscription price to deliver the publication.

Space and Service.—Under these circumstances it is natural that publishers generally should take keen interest in advertising and use every effort to develop this part of their business. It is customary to refer to their commodity as space and to measure this in terms of agate lines or inches. Actually, however, the publisher is not selling space; he is selling a service. He is selling the advertiser the opportunity to address an audience which he has gathered together. Such matters as size of space and position are only limitations upon the advertiser's opportunity to be heard.

When the matter is considered from this viewpoint, it is evident that the advertising value of the opportunity must be measured not only by the size of the audience, but also by its quality and its interest in the matters presented.

The gradual development of this idea is indicated by the extent of the present methods of explaining the market covered by the medium, the way in which it can be approached and the service rendered by the publications in that market.

Further developments along this line are taking place all

the time, and the service of the publication is growing in value to the advertiser as these changes come about.

The increasing necessity for more careful and definite efficiency in advertising and consequently the selection of the media more scientifically, will necessitate a much closer consideration of the strength of the bond of interest between publication and subscriber, the limitation of that interest and the degree of authority involved. This is at present considered under reader interest, but it should go much further than any present examination, if the selection is to be as well based as the circumstances demand.

The Advertising Salesman.—The advertising salesman is selling an intangible service. The thing he actually deals in is not space, the display, the board, the novelty, etc., but the opportunity to secure attention and interest for the advertiser's statements.

Consequently the sale depends to a considerable extent upon the reputation of the salesman and his organization. His proof is only the most circumstantial of evidence, his audience more or less unknown and not properly visualized, his market hardly defined in its detail. None of these elements remove the speculation and the intangible nature of the result.

Hence the salesman of advertising does his work largely through his knowledge of his customer's problem, his close acquaintance with his own field and his finesse in his actual selling operations. These elements will enter into the sale of advertising more largely in the future as the question of space becomes less important and the service or opportunity more definitely the point for investigation.

Methods of Selling.—The most progressive publishers are also conducting their selling efforts along service lines. Their representatives try to give advertisers such suggestions about markets and methods of advertising as they have collected

through their experience. In not a few instances, they discourage the buying of space in the publication by those who they believe will not profit from its use.

A few great publishing houses maintain research departments which undertake elaborate analyses of different fields of business with the object of obtaining marketing information of value to advertisers. In connection with this, naturally, they furnish detailed analyses of the number, quality, and distribution of their subscribers and readers.

Inasmuch as not all publishers are enlightened enough at present to take this point of view, and as statistics can often be presented in a way that emphasizes strong points and conceals weak ones, bureaus working in the interest of advertisers also make studies of circulations. The most important of these organizations is the Audit Bureau of Circulations, which secures detailed analyses in standardized form, by the use of which it is possible to make accurate comparison of the advertising value of different publications.

The advertising representatives of a publisher are primarily salesmen, but the general tendency is for them to inform themselves more and more in all the factors that enter advertising processes. Many of them combine in high degree all the qualifications mentioned earlier in this chapter.

PROBLEM

1. A man who has had some experience in the writing of copy and the development of layouts is desirous of developing himself in the Agency business with the idea of starting his own agency at sometime in the future. Detail the things which he should study in order to prepare himself for this work.

CHAPTER XXXI

PERIODICAL MEDIA

The First Periodicals.—Periodical media began with the discovery of printing and came into general use with the development of cheap paper. The earliest form of periodical medium was the news letter, which was occasionally published in centers of commercial and political activity and circulated among a limited audience. Even in these early publications we find advertising announcements of some kind. The value of the audience which a periodical provides for advertising messages is therefore not a new discovery nor its application new.

The fundamental value of the periodical media from an advertising standpoint is due to the instinct of curiosity inherent in human nature and the tendency for readers who have bought the periodicals for the sake of the reading pages to extend their curiosity and interest to the advertisements.

Free Publicity and Its Value.—There has always been a tendency to regard the reading columns of a periodical as more valuable than the advertising columns. People who wish to influence public opinion are continually attempting to secure space in the news or editorial columns of newspapers and in special articles in magazines in order to present their proposition under the guise of news or information. Hundreds of thousands of dollars have been spent in this way. Where such space could not be secured, advertising space has sometimes been bought upon the basis of its being printed in the same type, the same style, and the same general appearance as the reading pages.

This does not demonstrate the value of such free advertising or "publicity," as it is called, though it does indirectly

indicate the value of advertising in general. Free publicity, in order to justify its appearance in the reading pages of any publication worth considering, must be news of such a character that it fits in to the editorial scheme. This has a tendency to rob it of its definite character. Editors are now on guard against free publicity matter, especially since the advertising revenue has become a factor of so much importance in the maintenance of the periodical. In consequence, most publicity stories can have but little effect upon the sales of a product because of the difficulty of moulding the story into good advertising and a good editorial at the same time. Moreover, they cannot have the identifying repetition which is one of the most important items in the value of display advertising.

The Newspaper.—As the reading habits of the public have grown and interests have branched out along with the increasing complexity of human life, the number of periodicals has greatly increased. They have also naturally divided themselves into certain general groups going to certain more or less well-defined audiences composed of various types and classes of people, of more or less definite value to certain portions of the business world.

The newspaper has consistently maintained a place at the head of the list in the amount expended by firms for advertising purposes. It has a very distinct field in which it is pre-eminently important because of its reason for existence and universality of use. The instinct for news is strong in all types of people, under all conditions of civilization. The newspaper would be the last reading matter to be given up by the majority of people if the opportunity and necessity for such a choice were to be up for their decision. It is practically a vital necessity in the life of any people who are sufficiently educated to be able to read.

Any particular newspaper in a field has a tendency to gather its clientele largely from one or another of certain well-defined

types of people. These types are not distinguished so much by their degree of wealth, social standing, or occupation as by their temperament and interests. The newspaper which seeks in its selection and presentation of news to play up the sensational, the unusual, the startling, will naturally draw to itself those people with whom the play of emotions is of paramount interest. Those papers which endeavor to gather accurately the news affecting the world at large and to present it without sensationalism will naturally appeal to people who are to some extent interested in news which has no immediate effect upon their living or their pleasures. The advertiser will therefore do well to keep in mind the peculiar characteristics of the newspapers at his disposal in any field when he makes his selection and also when he determines the method of appeal to use in his copy and display.

The newspaper, because of its position and the character of its reading pages, is of necessity a concentrating force which can be used to produce more rapid, more thorough, and more effective local stimulation of sales. It displays its greatest strength with commodities which are of general interest to people and in more or less general use. Where the commodities are of interest and in use only by a small and limited class, the power of the newspaper is to a large extent wasted because so small a percentage of its readers are in a position to respond to the appeal.

The General Magazine.—Under the heading "general magazines" are included all those monthly publications which have for their object the entertainment, the information, and the relaxation of the public, without special reference to any limited group. They may cover any portion of the field of human activities and contain almost any sort of material from poetry and fiction to critical analyses and summaries or special articles on different phases of political or industrial activity. The interests to which they cater are general, and the

audience, as a rule, includes many types and classes of readers. They frequently have leanings in the direction of some one type of interests, either because of tradition or the personality of the editor or some other influence. They do not, however, exclude the other interests.

The value of the magazine from an advertising standpoint is complementary to that of the newspaper; it performs entirely different functions and has different standards of value. The magazine is extensive territorially, and intensive because of its segregation from a circulation standpoint; whereas the newspaper is intensive from a territorial standpoint and extensive from a circulation standpoint.

The magazine selects from the great mass of people in the country or the world as a whole those individuals who are sufficiently concerned in the interests it presents to be anxious to read about them and to pay for that reading. It picks out those whose interests are wide enough and whose education is extended enough to require reading matter over and above that which can be secured from the local media. The magazine, therefore, must operate through a larger territory than the newspaper, because it will appeal to a smaller percentage and a more specialized class of population.

Since the general magazine covers a wide territory, it acquires by this means a prestige which is not accorded to the local media largely concerned with and distributed through a small territory. This same prestige and importance naturally apply in a measure to the advertising it carries. Furthermore, it provides a natural selection of the readers who have a good many advertising requirements and eliminates some of the waste that might otherwise be incurred.

As a final advantage, it is a leisure time publication and receives, therefore, more attention and probably more careful reading than a local medium. It has a tendency to exert a more powerful influence upon the habits of mind of those who are a part of its regular audience. As its very name implies,

the general magazine is valuable for general advertising where a broad rather than an intensive influence is to be secured.

Women's Publications.—The economic importance of the women of the household, due to the percentage of material which goes into the household and the additional percentage purchased through the influence of women, is so great that all classes of media pay much attention to their requirements and certain media are devoted entirely to their needs.

So much of the life of the women of the household is represented by considerations fully as important from the standpoint of their economic requirements as the business considerations of the men, that information upon such points is not only valuable but almost necessary. Furthermore, the styles in women's clothing change rapidly from season to season. The necessity of keeping up with the changes in social requirements and the gradually extending horizon of women's activities make the women's publication as nearly a necessity as anything can be which does not cater to the news instinct.

These special functions of women's publications entitle them to advertising consideration which cannot be given to the general media. The relation between the subscriber and the magazine is more intimate, the interest in the editorial policy is keener, and the relation between the editorial and the advertising pages is closer than is usually the case with general media. To advertise in the magazine which contains a number of recipes some of the material which should enter those recipes approaches the maximum of suggestion. The advertising of labor-saving devices for the household in the magazine where discussions are continually present as to the possibility of reducing household drudgery comes very close to a 100 per cent efficiency in the use of periodical media.

Women's publications, like all other groups, differ much in their efficiency. The editorial requirements are unusually severe. The styles suggested must be authoritative and must

be delivered to the subscriber at the time they are news. The recipes, the articles on household matters, the education of the young, etc., must show authority of the highest type in order to give the advertising value which is necessary to fulfil properly the important functions represented by the media.

Farm Journals.—Farm journals include an important group which is devoted to the information of the farmer and the farmer's wife in respect to their work and to the entertainment of the family. At one time such journals also fulfilled the purposes of a newspaper. Most of them are still limited territorially to certain states or sections of the country which have agricultural interests in common. They possess the same general qualifications as the women's publications, in that they are business papers for the farmer and their contact with the audience is keen and close but more dependent upon their authority.

Trade Journals.—Trade journals are devoted to the dissemination of news and the consideration of questions relating to the distribution of products of a certain nature or products handled through a certain line of distributors. They differ much in scope, but are all alike in that they are not distributed to the consumers of a product but to those who buy the product to resell.

The value of a trade journal from an advertising standpoint can be almost exactly determined by an investigation of its editorial work from the standpoint of authority, progressiveness, and accuracy. Judged upon this basis, some of them are of little value. The best of them, however, have capable editorial staffs and well-equipped stations for gathering news. They are responsible to a large extent for the progress made in their respective fields. Such trade journals are naturally of great advertising value because they have automatically selected the audience in their particular fields so that they represent the best combined intelligence and the most influential

men connected with the business. Inasmuch as business is almost the most important interest in life, governing the economic and social position, such journals secure an intimacy with subscribers of great value to the advertiser depending more largely, however, on their editorial capacity and authority.

Technical Journals.—The functions of the technical journals are somewhat different from the functions of the trade journals in that the technical journal reaches the consumer in a particular industry or line of human endeavor and approaches him by reason of the information it gives in the technique of its operations.

The technical journal, like the trade journal, automatically segregates the audience and confines it within certain limits, either within a certain industry or within a specified occupation. *Automotive Industries*, *S. A. E. Journal*, and other papers are examples relating to the automobile industry. *Power*, *The Practical Engineer*, *American Machinist*, and so forth, are examples of technical papers devoted to a specified occupation which may enter into many industries and enter many different problems. A few publications, like *Iron Age*, have the functions both of the trade journals and of the technical journal.

The chief value of the technical journal, like that of the trade journal, can be determined largely by examination of its editorial and business policies and its influence in the particular field which it attempts to serve. Such journals have been of great influence in the progress of the development in their fields and many of them are looked upon as invaluable authorities. As related in a previous chapter, many of the better publications in the field maintain departments equipped to serve the advertiser by preparing advertisements for him which shall be especially adapted to the audience the publication reaches. Within their fields these journals are frequently invaluable media for the advertiser.

Class Periodicals.—The general subdivision of interests of human life is not confined to the operation of gaining a livelihood; it extends also to the pleasures and relaxations of human beings. Practically every form of relaxation and amusement has a periodical devoted to its special interests. Such periodicals are termed class periodicals. They include theatrical, moving pictures, sporting, and a great variety of others. They become very important from the advertiser's standpoint as they may provide a direct audience especially interested in his product.

Contracts.—Inasmuch as the publisher of the earlier periodicals did not desire to take advertising but simply yielded to the request of the merchant, the space method of buying advertising was the natural outcome. As a consequence, the cost of advertising in periodical media has always been based upon the amount of space, although its value was based upon a service which has to do with a great deal more than space or the number of readers. Competition between advertisers and publishers has lately resulted in a demand for much more exact and detailed analysis of values than was possible or even considered in the early days.

The question of payment, likewise, has only recently approached anything resembling standardization. For a long period, payments for advertising were analogous to other business transactions of those days, a matter of individual compromise between the individual publisher and advertiser. It was the natural thing to find all kinds of rates in the same publication.

The rate evil exists to some extent today, particularly among the smaller newspapers. Although it is usual to have specified rates, as expressed on the rate card, it does not follow that a certain amount of space in a certain publication always costs the same. Quantity discount is usual, and an extra discount due to the importance of the advertiser is not infrequent. The

foreign rate, that is, the rate for outside advertising in newspapers, has always been different from the local rate. Sometimes there is also a patent medicine rate, a department store rate, sometimes educational and church rates, and there are, of course, classified rates, all of which may be subdivided according to the requirements of the particular contract in view. It is encouraging to note, however, that there has been a gradual tendency toward the standardization of rates. Outside the newspaper field rates are usually the same for the same amount of space, so that the standardization on some definite basis is about complete. Even in the newspaper this question is not as important as it was.

PROBLEM

1. The Watson Company are manufacturing a kitchen stove which is particularly valuable to the people who are located outside the zone of gas and electricity. This product is sold chiefly through hardware jobbers to hardware dealers and general stores.

Indicate the classes of periodical publications which should be considered for advertising of this concern, why they are valuable.

CHAPTER XXXII

ANALYZING CIRCULATION

Importance of Analysis.—The importance and multitude of periodical media offered for the service of the advertiser, requires the examination of the methods to be undertaken in selecting the medium or media best suited to the purpose of the individual advertiser. For a good many years this examination was fraught with all kinds of difficulty. Even the quantity of the circulation was doubtful, because there were no standards of measurement and there was no one to check the word of the publisher, nor his methods of deciding what was circulation. This evil and the confusion arising therefrom, resulted in the development of standards for quantitative analysis which have largely removed the doubt that always existed previously.

The first group to agree with the advertiser about methods of quantitative analysis, was the group publishing what are known as trade and technical papers, now classified under the general heading of business papers. Some of the general magazines followed, and at the same time the American Advertisers Association was auditing newspapers for a small group of general advertisers. Finally out of the desire to co-ordinate the methods, there came the formation of the Audit Bureau of Circulations which has developed very rapidly and which has established very definite standards in the work of analyzing circulation from the quantitative standpoint. (See pages 388 to 391 for sample A. B. C. report.)

However this analysis is merely the elementary operation in the proper selection of media. It is used, unfortunately, for purposes which are not within its scope and many buyers of space are too easily satisfied when they have compared the physical data. Even in the matter of quantity there are ques-

PUBLISHER'S STATEMENT
 (NOT AUDITOR'S REPORT)

PERIOD ENDING
 DEC. 31, 1924

298

**BUSINESS PAPER
 FORM**



Publisher's Semi-Annual Statement
 Subject to Verification by
 Audit Bureau of Circulations
 Century Building, 202 S. State St., Chicago

8. Average Distribution for period covered by Paragraph 6:

*Mail Subscribers (Individual)	6943	Correspondents	61
Net Sales through Newsdealers	86	Advertisers	331
Mail Subscribers Special	*185	Advertising Agencies	123
		Exchanges and Complimentary	61
		Canvassers and Samples	306
		Employees	397
		File Copies	25
Total Net Paid	7214		
Term Subscriptions in Bulk			
Single Issue Sales in Bulk	22		
Total Net Paid Including Bulk	7236	Total Distribution	8540

10. Net Paid Circulation by States based on the November 27, 1924 issue.

STATE	MAIL SUBSCRIBERS	NEWSDEALERS	STATE	MAIL SUBSCRIBERS	NEWSDEALERS
Maine	27		Minnesota	74	4
New Hampshire	9		Iowa	51	
Vermont	29		Missouri	101	
Massachusetts	335	2	North Dakota	6	
Rhode Island	56	1	South Dakota	6	
Connecticut	162	1	Nebraska	20	
New England	618	4	Kansas	19	
New York	1148	15	West North Central	277	4
New Jersey	304		Arkansas	9	
Pennsylvania	465	8	Louisiana	11	3
Middle Atlantic	1917	23	Oklahoma	21	
Delaware	16		Texas	36	1
Maryland	56		West South Central	127	4
Dist. of Columbia	60		Montana	7	
Virginia	31		Idaho	4	
West Virginia	16		Wyoming	3	
North Carolina	22		Colorado	25	
South Carolina	7		New Mexico	2	
Georgia	21		Arizona	5	
Florida	17		Utah	11	
South Atlantic	246		Nevada	3	
Ohio	716	8	Mountain	60	
Indiana	271	3	Washington	44	
Illinois	522	1	Oregon	26	2
Michigan	878	12	California	412	17
Wisconsin	218		Pacific	482	19
East North Central	2605	24	Unclassified	7	
Kentucky	26	1	United States	6401	86
Tennessee	31		Alaska & U. S. Poss.	40	
Alabama	11		Canada	80	3
Mississippi	1		Foreign	684	
East South Central	69	1	Miscellaneous		
Grand Total			Grand Total	7205	89

*An individual mail subscriber is a subscriber who has paid not less than 50 per cent of either the regular advertised subscription price or newsdealer price and who is not over six months in arrears; also short term and trial subscriptions not in arrears. Copyright, 1914, by Audit Bureau of Circulations.

*See Part 28.

11. Class, industry or field covered

Automotive Industry: covering the manufacture of cars, trucks, tractors, airplanes, etc., and parts entering into their manufacture and use.

12. Analysis by occupation, etc., of subscription circulation based on the November 27, 1924, issue.

CLASSIFICATION	COPIES	PERCENTAGE
Automotive Industry: Manufacturers and their production and sales executives, engineers, designers, shop superintendents and department heads	3607	50.06%
Automotive trade: Dealers, repair shops, service stations, etc.	1117	15.50%
Owners and users of automotive products, including transportation companies, banks, corporations, individual owners, etc.	1166	16.18%
Manufacturers not in automotive industry	266	3.69%
Libraries and publishers	599	8.32%
Not classified and awaiting classification	450	6.25%
Total	7205	100.00%

Analysis of Circulation Methods During This Period

13. (a) Single copy price: 35c; July 3rd issue 50c.

(b) Regular subscription rates: 1 year \$3.00; 2 years \$6.00; 3 years \$9.00;
5 years \$15.00.

(c) Special subscription offers (including trial or short term rates):
\$1.00 discount to advertisers of record.

(d) Club raisers rates for this publication alone: None

(e) Special rates for renewals or extensions: None

14. Were returns accepted? No

15. Were premiums offered subscribers free with or for their own subscriptions? No

(By "Premiums" is meant anything (except periodicals) offered to the subscriber either free or at a price for or with his own subscription, either direct, through or by agents.)

16. Were premiums offered subscribers at a price in addition to the regular subscription price? No

17. (a) Were canvassers employed on salary? Yes (b) On commission? Yes
(c) Percentage of subscriptions received through canvassers. 2.17%
18. (a) Were subscriptions received through club raisers paid by rewards other than cash? No
- (b) Were circulation contests employed? No
19. Were clubbing offers made by you of your own and other publications? No
20. (a) Were subscriptions received through or from other publishers? Yes, 1.75%
(b) Were subscriptions received through subscription agencies? Yes, 18.11%
21. Were subscriptions secured on the installment or "Payment on Delivery" plans?
No
22. (a) Was circulation sold in bulk other than to newsdealers?
Yes, at regular copy prices.
(b) Other sources (except direct and through newsdealers) from which subscriptions were received? None
23. (a) Subscriptions (other than installment and "Payment on Delivery") in arrears:
Nov. 27, 1924 issue.
Up to 3 months 1.44%; 3 months to 6 months None; Total 1.44%
(b) Were trial or short term subscriptions stopped promptly at expiration? Yes
(c) Percentage of newsdealer circulation in arrears: None as of the Nov. 27, 1924 issue.
24. Percentage of mail subscriptions renewed 76.26%
During the 12 months ending June 30, 1924, there were 7086 expirations and 5404 renewals, a subscription being considered a renewal only if received within six months after expiration.
25. Associations of which this publication is an official organ? None
26. Was each copy of each issue uniform as to contents and quality of paper stock? Yes

27. Net Paid Circulation including Bulk by issues:

DATE	COPIES	DATE	COPIES	DATE	COPIES	DATE	COPIES
July 3	7241	Aug. 21	7214	Oct. 9	7193	Nov. 27	7294
10	7185	28	7254	16	7254	Dec. 4	7206
17	7230	Sept. 4	7166	23	7289	11	7240
24	7237	11	7192	30	7292	18	7277
31	7253	18	7201	Nov. 6	7198	25	7330
Aug. 7	7172	28	7234	13	7255		
14	7274	Oct. 2	7198	20	7260		

Explanatory

28. { This space is allotted for the SOLE purpose of amplifying or explaining any question that cannot be fully covered in the foregoing statement.
The Bureau reserves the right to edit and censor without recourse.

Par. 8: Mail Subscribers Special represent yearly subscriptions sold to various advertisers and manufacturers, which were for the use of their branch offices and employees, and includes subscriptions of advertisers at a special rate of \$2.00 a year. Copies were mailed direct by publisher in individual wrappers to addresses furnished by the purchaser.

Par. 10: The Newsstand Distribution was taken from the itemized statements of the American News Company of the copies supplied to each of their several branches.

WE HEREBY make oath and say that all statements set forth in the four pages of this Statement are true.

C. O. FERGUSON
Circulation Manager

A. E. CLIFFORD
Business Manager

Subscribed and sworn to before me this 13th day of January, 1925.

My commission expires March 30, 1926. E. P. MURRAY
Notary Public

tions of relation to be established and the rate should not be judged entirely upon a per thousand basis.

Quantity of Effective Circulation.—The individual advertiser, in considering this question of quantity, is interested in the relative number of possible purchasers of his product who are among the readers of the publication. The actual quantity of circulation is of little importance, therefore, in any case. It is valuable for its indication of the relative strength of media in relation to the advertiser's market and it can be changed very vitally for the advertiser when the other factors are taken into consideration.

This definition of the valuable quantity is not always considered in the advertising, either by the space buyer or by the man who is planning the campaign. Very often the actual quantity is taken at its face value, without giving due consideration to its proportion in relation to the possible purchasers of the commodity. If the rate per thousand for the same quantity is somewhat less in one medium than in another, the buyer may be induced to select the cheaper publication without giving due consideration to the character of that quantity. Of course the buyer is dealing with averages and it is very difficult to deal in this way without losing sight of the differences in the groupings of human beings and their relative actions.

A certain industrial publication goes to executives in factories controlling 97 per cent of the purchasing in its field. Twice the quantity of circulation would not increase the value of that publication to the advertiser to any appreciable degree; yet an old publisher asserted that the publication would need outside circulation or the buyer would not be willing to pay enough to make it profitable. In other words the buyer would be willing to pay per thousand of circulation, when he was not willing to pay per thousand of actual effective circulation. The price of the publication per page of advertising must be

in accordance with the cost of running it, but the value to the advertiser is the proportion of effective circulation in its field. Quantity is therefore only a basis for the calculations which are necessary in determining what media are best suited to the individual problem in hand.

Quality of Circulation.—The quality of the circulation is again a matter to be measured in relation to the advertiser's problem. In the consideration of business publications there is a difference in the possible quality of the circulation itself, because of the fact that men engaged in that business vary in their power and their capacity to influence buying. For this reason the Technical Publicity Association in New York worked out, with the publishers of business journals, methods of classification calculated to give some idea of the individuals to whom the publication was being circulated and so indicate the relative quality of that quantity of circulation for the advertiser's work.

In any line the quality of the circulation, from the advertiser's viewpoint, may be defined as the average spending power of the subscribers to that publication, in comparison with the general average for the same section of the population. The quality of a newspaper circulation would be measured by the average of that paper's subscribers in comparison with the individual spending power in that locality; in a business paper it would be in comparison with the general average of the business; and in a magazine the average would be in comparison with the individual average for the United States.

Suitability.—The quality of the circulation and its quantity must be measured in terms of its suitability to the advertiser's problem, before the analysis is of any value in comparing individual media, or classes of media. This suitability takes into consideration the relation between the individual subscriber of the periodical and the possible purchaser of the commodity furnished by the manufacturer. It considers the relation be-

tween purchasing capacity in general, and that displayed by the subscribers of the particular periodical. It takes into account the position of the locality, the group, or the section from which the subscribers are secured, in its relation to the advertiser's problem. This suitability should be sifted pretty thoroughly so that it can be used to weight the other factors and aid in the final selection of the media most adequate to accomplish the purpose. As a consequence this factor should be judged not only from the advertiser's business but also from the purpose of the advertising campaign, which may narrow or broaden the field of media and change the value of particular periodicals.

As a matter of practice this factor is the application of the other factors quantity, quality, and authority, to the problem of the advertiser, so that they are all corrected in the valuation of their effectiveness. In many cases the attention paid to this point has not been sufficient to render the advertising capable of exerting the maximum of effect. It is to be observed that more attention is being paid to this factor and less weight given to the quantitative analysis, particularly in some of the more progressive concerns dealing with advertising problems of importance.

Authority.—Not much consideration has been given to this factor of circulation value and yet it is one of the most important reasons for differences in the impression made by the advertising. Advertising is not unaffected by the character of the medium, even when it reaches the right audience and the publication is read. The general publication, which makes no definite attempt to stand on any platform, either social or political, possesses little authority; and between particular examples of such media the question of difference in authority is of small moment. But wherever the publication selects from the whole population those who are interested in a particular subject, business or social program, the authority which it

possesses with its subscribers is of great importance; not only in determining the intimacy which exists between the subscriber and the periodical, but in determining the quality and kind of authority which is offered to the advertiser and the suitability to his purpose.

All authority is limited, and the limitation exists, both in degree and kind, so that it is necessary to know the kind of authority possessed by a publication, the degree of its authority, and its limitations. Even the poorest medico is an authority, to the uninformed layman, but he in turn must borrow some of his prestige from his more efficient brethren. On the other hand the interest of the uninformed is trifling and frivolous in comparison with the deep concentration of the expert.

Wherever it is desired to secure the power and influence of the smaller groups of experts in any field the authority and character of the medium are of prime importance. Commonly, the buyer of space is not sufficiently conversant with the details of many groups in which he must sell his product, to determine the intimacy and influence of a publication, through the editorial examination alone. The authority which the publication possesses, both in degree and kind, should be determined before any selections are made. All influence flows from the informed out to the uninformed and not in the reverse direction. A golf pro as such may have authority with the members of the club where he holds forth, but to wield any great authority he must be of championship calibre. A golf magazine, to be accepted as an authority by the professional audience, must be edited with a regard to technique quite unnecessary when addressing the general audience of players.

Standards and Methods of Examination.—Outside of the work which has been done by the Audit Bureau of Circulations and other organizations toward the verification of quantity and the classification of circulation, there are no standards of examination, nor methods of comparison which

can be used as a basis in this text-book. All the present standards are concerned with the physical elements. They do not contemplate any examination of quality or authority, beyond what are indicated in the character of the efforts to secure circulation and the condition of the renewals. These comparisons are however of considerable value in providing an effective background for the further examination necessary in making the final selections.

Quantity and distribution of circulation, extent of free circulation, classification, if any, methods of obtaining subscriptions, tendency of quantity, renewal conditions and other matters of this kind are usually to be secured, and particularly from the members of the Audit Bureau of Circulations, comprising the majority of the more important newspapers, magazines, business publications, and the like.

Careful comparison of these elements will give indications from which the qualitative analysis can be made more readily. The methods of examination should include, however, a thorough knowledge of the purpose of the various classes of periodicals and the suitability of these to the object of the advertising. This cannot be carelessly approached, and therefore the history of the different media should be examined by the student. This examination should particularly recognize the great degree of variation between publications catering to select groups of the population and especially business publications, where the authority of the publication and its influence have a much more important bearing upon the value of the advertising contact than they have in general publications.

Editorial Policy.—The editorial character of the publication is an accurate index to the character of the audience, provided that it is examined with discrimination by one who is familiar with the problems or considerations of the group to whom the publication appeals. In matters of entertainment, taste is the dividing element and the general character of the

audience as well as its particular influence can be visualized from the character of the material presented. Where subjects of a more definitely special character are treated, such as farming, photography, engineering in some phase, etc., the technical understanding and accuracy of the publication are of prime importance in estimating its value as a medium of advertising. Frequently, to the casual eye of the advertising man, editorial matter appears to be of equal merit; whereas in the art, profession, or trade, one is accounted authoritative and important while another is of no account.

Furthermore, the editorial policy of a publication has a good deal to do with its suitability to the purpose of the advertiser. A publication is not a carry-all designed to give equal place to any advertiser. The purpose, object and character of the editorial pages have a distinct bearing on the interest of its advertising columns. The advertiser will do well to consider the relation of the editorial policy to the object and policy of his own advertising.

Circulation Methods.—The advertiser is constantly endeavoring to determine the reading interest in the publication. He wants to know the renewal percentage, because that indicates the extent and permanency of that interest. He wants to know how the subscriber bought the publication and what other interests were involved at the time of sale. He is interested in circulation methods and the statements of the Audit Bureau of Circulations require the exposition of circulation methods, in the expectation that these methods will provide some basis for considering these reading values and their proportion.

Publishers have greatly changed their methods and ideas on circulation in the last twenty years, chiefly because of the advertiser's curiosity about these circulation methods.

The advertiser wants to know that the subscriber has bought the publication because of his desire to read it and not because

of an offer which includes the less desirable publication with more desirable things. Circulation statistics usually provide the answer to this question, in such form, that the advertiser can secure a fairly adequate background for selection on this point. Methods of sale and percentage of renewals are the important elements in this calculation.

In comparing publications from a circulation standpoint, the weighting of different factors of value varies with the class of publication and the individual media involved.

Suppose publications A and B go to similar expert audiences of professional practitioners and have the following differences in circulation in general:

	A	B
Quantity paid.....	17,500	19,000
Profession	86%	82%
Students	7%	5%
Manufacturers, etc.....	3.5%	5%
Miscellaneous	3%	5%
Unclassified	5%	3%
All subscriptions by mail full price in each case		
Renewals	80%	75%

Then the net values might be stated as below:

	A	B
Effective Circulation	15,050	16,580
Good Prospective Circulation.....	1,225	950
Total	16,275	17,530

Valuations:

Effective Quantity	40%
Renewals	20%
Additional Weighting for Editorial.....	15%
Additional Weighting for Authority.....	25%

On these valuations the standing of the two publications may be expressed:

	A	B
Quantity	37.7%	40%
Renewals	20%	18.7%

Editorial in A is 10 per cent better than B from general standpoint, therefore percentages are A—15 per cent and B—13.5 per cent.

It is found that important practitioners in this line prefer to send their contributions to paper A, as that paper is considered by them as the older and more influential authority. This difference is quite marked and results on the standing of the papers on this point are expressed as A—25 per cent and B—17.5 per cent.

The total comparative standing of these publications, therefore, is:

	A	B
Quantity	37.7%	40%
Renewals	20%	18.7%
Editorial	15%	13.5%
Authority	25%	17.5%
	—————	—————
Total	97.7%	89.7%

In some cases the weighting for editorial and authority are very small and the weighting for quantity much larger. In general, quantity is smallest in highly specialized media going to expert audiences, and editorial and authority are of most weight in these cases. In media of entertainment and taste, quantity is the largest factor, in combination with renewals.

Of course the percentage standing must be compared with the rates and rates are somewhat complicated in many classes of publication media.

Space rates involve a change in price for the amount of space used. *Insertion rates* are based upon the use of consecutive or regular insertions and frequently include both changes on space and on number of insertions. *Time rates* are based on the use of space within a certain period and frequently involve changes for space as well. *Flat rates* are the same for all conditions.

In offices of advertisers who use a great many media, and in advertising agencies, a reference book of some kind is evi-

dently needed. "The Standard Rate and Data Service" is generally used for this purpose. It contains essential information as to quantity, number of issues, rates, mechanical requirements, etc., for newspapers in all parts of the country, farm papers, magazines, trade and technical papers and, in fact, all classes of periodical media published in the United States.

For quick comparison of quantity cost, this concern developed the "milline rate" method of comparison. This is calculated by dividing a million by the actual circulation and multiplying by the line rate. It is useful for newspapers and most magazines, where the rate is based on the agate line; where the rates are based on divisions of a page, as in the Business Paper group, this method of comparison does not apply.

PROBLEM

1. The Advertising Manager of the Smith Company, who manufacture electrical appliances for household use, has decided to use the following classes of media: electrical trade journals, general women's publications and one newspaper in each city. He is only able to use two of the trade journals out of six, and three of the women's publications out of seven, which have been selected.

Indicate the factors which should be considered in making the final selection, and the method of applying them.

CHAPTER XXXIII

OUTDOOR AND OTHER FORMS OF ADVERTISING

How Outdoor Advertising Developed.—The earliest method of advertising was the sign. Excavations made in various parts of the world bringing to light the conditions of life in the earlier civilizations, have shown that it has been customary in all ages, wherever any degree of civilization has been attained, to designate by a symbol either the occupations or the products made in a certain place or by a certain individual.

Up to the time of the discovery of cheap paper and also until the general increase in the art of printing, there was little use in attempting to extend the sign on account of the fact that so small a percentage of the population could read or write. As education spread and more of the population became versed in reading and writing, the use of signs to announce all kinds of sales, all kinds of events, to give notice of legal action, governmental proceedings, etc., extended very rapidly, until today it is one of the most important methods of advertising.

Influence of Signs.—The sign has been associated for years and even centuries with two definite functions which have determined its value to a large extent in the past and which influence its present value.

The sign has always shown either where a thing could be secured or at what time it must be secured, or both. It has, therefore, been conspicuous all through its history because of its determination of the place and its suggestion as to time. Even now a large part of the outdoor advertising in any city is devoted to the dissemination of news in regard to matters

which must be taken advantage of within a certain time and place, in order to be secured at all.

While the use of the poster is no longer limited to such matters, nevertheless this association of ideas is still active to a sufficient extent to determine the value of the poster as an advertising medium. By the very conditions of its use, it is manifestly out of the question as an educational proposition. The necessity for telling the story at a glance so that literally "he who runs may read" precludes any of the argument or reasoning which forms the basis of educational endeavor.

The sign must arrest attention by the simplicity and broadness of its design and character, must draw attention to the products and must suggest the necessity for immediate action. It has been so constantly used to reiterate the fact that something will be done at a certain time and place, that a subconscious spur to action is almost imperative. These functions of outdoor advertising make it of great importance for intensive stimulation of the sale of products of general consumption. It is, of course, impossible for this method of advertising to change a buying habit until some educative effort has brought about a general knowledge of the product. It is, in fact, in respect to advertising akin to the salesman's closing talk, calculated to bring to a head the work which has been progressing favorably but without action theretofore. This does not mean that action cannot be secured by the other media of advertising. It does mean, however, that the whole history and development of the sign and of outdoor advertising has had a tendency to associate it with the necessity for action in such a way that it presents a logical medium for the final development of intensive stimulation.

Values.—In the great development in the outdoor advertising field, the business has divided itself into four distinct branches, each branch being subject to different conditions and covered by different practical experiences. They are painted



SIGN FOR ELEVATED RAILROAD VIEW

bulletins, posters, electric signs, and enameled or lithographed signs.

Painted bulletins are made of boards, metal-faced as a rule, placed alongside the streets or roads, along the tracks of railroads, on the roofs of buildings, and in other convenient and desirable locations. They range from 12 to 48 feet long, generally, though special boards are built as long as 75 feet for lease, while they are built in all sizes for the individual ownership of a single advertiser. The location for most of these signs is leased by companies who undertake to erect the boards, paint them with the advertiser's design, maintain them, and keep them in proper condition. For most of the boards alongside railroads and roads the charge is made per square foot of space, but in cities, for special locations and other points of particular advantage, a special charge is made for the preferred positions.

On account of the conditions required by the character of the signs, it is usual to make contracts for a period of a year or more. It is not possible, with this method of advertising—without special arrangements—to secure a change of copy more frequently than yearly, or at each painting, although special arrangements have been made at times for this purpose. In many places the signs have been arranged in the best form by building panels, concealing supports, and effecting decorative framework to eliminate the objections which have been advanced at times against the unsightly appearance of advertising boards alongside city streets.

In the buying of painted bulletin advertising, it is possible to buy either by particular location or by asking for a showing in particular localities—or along certain railroads or highways. Inasmuch as most of this advertising grew up through local requirements, it became necessary for the local concerns to form an association through which it is possible for the larger advertiser to use this form of advertising all through the country, without being obliged to deal with a large number



HEAD-ON SIGN—AUTOMOBILE ROAD

of local establishments, and in order to secure the co-ordination which should be secured in such a campaign. The value of this form of advertising varies very considerably with the character of the products to be advertised. It is not possible to determine its value per se, without an examination of merchandising, and the way in which the product is used.

The function of the painted bulletin is to act as a constant reminder, easily read and easily seen, of the fact that a product is on the market, together with some suggestion of its quality, induced by the character of the design and the wording. From the fact that copy can be changed very infrequently, it is of course not reasonable to expect this form of advertising to be of any educational value, and it therefore serves its purpose when it is used for general publicity, and for identification with other public efforts.

In connection with some necessities for which painted bulletins are used, the value of the location is greater than that of the number of boards. In other cases the value of the number of boards may be greater than that of single locations. For instance, in the automobile business, in covering touring roads in various sections of the country, boards which are head on to the road and are in such a position that they are directly in the field of vision of the driver, possess a great advantage in advertising value. Such boards are therefore to be sought in cases of this kind, rather than merely a number of boards on a particular road.

The question of design is very important in connection with painted bulletins. Because of the difficulties in connection with hand-painting, the design should be as simple as possible, suitable for quick identification at a considerable distance, without any small wording, and developed along such broad lines both as to style and number of colors that the effect of the design and wording will impress itself on the mind with little or no effort. Painted bulletins are, of course, valuable in proportion as the product can be used by the general

Pennsylvania Cement

FOR YOUR HOME OR FOR THE SKYSCRAPER
ABSOLUTE
UNIFORMITY
OF QUALITY



BILL-BOARD—SHOWING MODERN DESIGN WORK

public who pass along the highways or the railroads. Their value decreases according as the number of people who could use the product decreases in proportion to total population.

In the buying of outdoor advertising, however, so many factors enter into the question of price, and so many items influence the question of value that it is impossible to buy such advertising with absolutely accurate knowledge of what is being bought. In the first place, the number of people who can see the sign is a matter of conjecture, except in a few special cases where they are so placed as to govern thoroughfares, in which event the number can be averaged.

In the second place, the surroundings of the sign, whether it is in the middle of other signs, whether it is at a height or close to the ground, whether it is in a narrow or wide thoroughfare, the speed of the traffic past it, all have a bearing upon the advertising value which is none the less important because it has not been thoroughly recognized. It has been customary in the use of outdoor advertising, to accomplish by volume rather than by selection. The competition for signs, the necessity for leasing ground or space for them, and the general tendency for restrictions to be imposed upon them in most communities, have somewhat limited the number which can be used; consequently it is becoming more necessary to analyze the factors which determine the relative value of locations.

Bill-Posters' Association.—So long as the use of posters was to be secured only through local individuals who controlled the general spaces devoted to such purposes, it was a very difficult matter properly to arrange for advertising by this medium in many localities. As the possibilities of national advertising or general advertising grew and the use of posters in this connection became of more importance, the difficulty of dealing with several thousand different people in the handling of such poster campaigns became apparent. The considera-



BILL-BOARD—SHOWING MODERN DESIGN WORK

tion of this matter finally led to the gathering together of all the local bill-posting firms into an association of bill-posters, with agreements covering the general use of posters in such a way that a general advertiser can now make arrangements with one representative of the bill-posters' association to handle all the posting which he expects to do over the entire country. Since this association was formed, the field has been standardized to a great extent, and it is possible to get showings in the different localities which more nearly represent a standard campaign.

Of late years in this country an increasing agitation has been working against the unrestricted or practically unrestricted use of bill-boards, on account of disfigurements of the landscape, and their alleged nuisance and sometimes damage in cities. From time to time ordinances have been introduced in various civic bodies designed to regulate this part of advertising and there is little doubt that at some time or other the use of bill-boards or outdoor signs will be subject to strict regulation as to size and location.

In some of the European cities such regulations are already effective, so that posters are of uniform size, practically the size of a one-sheet poster, and the spaces reserved for them are comparatively few and carefully designated. These regulations have had one advantageous effect in requiring the poster advertiser to accomplish his purpose by artistic work instead of by mere size. In all the European countries, but particularly in France and England, the poster artist is an artist of established reputation who has made a study of poster work just as another artist has studied mural decoration or portrait work. As a consequence the European posters are a delight to the eye and as interesting from an artistic standpoint as they are apparently effective from an advertising one.

Posters.—This term applies to all papers used for pasting upon boards, wherever and in whatsoever size they may be

MOVING ELECTRIC NIGHT SIGN



used. It has, however, become generally accepted as referring to the twenty-four sheet posters adopted as standard by the poster advertising interests and maintained by concerns of this kind all over the country. Poster locations regularly built and maintained by bill-posting companies are to be found in all cities and towns of any importance, and are so arranged as to give a possibility of fairly complete general appeal to the whole country or any section.

Poster advertising is much more flexible than any other form of outdoor advertising. It permits of a monthly change of copy, short and long campaigns, and can be carried out either sectionally or nationally. The use of this form of advertising has developed very largely in the past ten or twelve years and the understanding of its functions has resulted in a development of its art as well as its general improvement. The old circus-style has passed and the simple, attractive, flat-color poster, which has long been in use in Europe, has practically replaced it. The illustrations shown will indicate how far we have traveled from the old circus poster and the hope for future artistic development, which these advances signify.

Illuminated Bulletins and Posters.—In connection with the more careful erection of bill-boards and bulletins giving the panel effects, separation of the advertising, and the general decorative designs, advantage has been taken of the possibilities of illumination to add to the hours of daylight several of the evening hours as advertising possibilities. For this purpose in many of the cities special bulletin-boards and bill-boards have been erected for the use of painted signs and poster advertisers, with illumination directed upon the boards so that the design should appear as readily at night as in the daytime. Inasmuch as the people of the cities are to a large extent free from their labors during the evening, the value of the illuminated poster and bulletin is much greater than the



PAINTED SIGN ILLUMINATED FOR CITY USE

value of advertising of the same kind which can be seen only during the period of daylight.

Electric Signs.—Electric signs are the most recent development in outdoor advertising and by all odds the most spectacular. Broadway, New York, from 23rd Street to 59th Street would be scarcely as well lighted as the principal street of many a much smaller city were it not for the large number of advertising electric signs. The electric sign at first merely spelled out in electric light the name of the article or firm that was being exploited. Competition for attention, however, created the necessity for motion and color in such signs until some of the most spectacular are exceedingly complicated in design and furnish an enormous number of movements. The movements are, of course, secured by succeeding contacts produced by a revolving "flasher," as it is termed, so that different bulbs or sections light up at different periods.

There are a great many other purposes for which outdoor advertising is used besides those noted in the previous headings. These purposes are not organized under one general system, nor is it possible to make any general division of them. For this reason they are usually included under some other heading, such as "Manufacturers' Aids to Dealers," "Window Display," and similar propositions. They are merely mentioned in this connection in order that the reader may note them as actually a part of the outdoor advertising work.

PROBLEM

1. The General Gum Company, manufacturing chewing gum of various flavors, are considering an extension of their advertising by the use of outdoor, both bill-boards and painted bulletins. They are also considering the use of novelties for their trade. They are trying to determine what type of showing on the bill-boards should be considered, and the factors which enter into the advertising value of the novelties.

Write out points to be considered in arriving at a solution of this problem, dividing the discussion into bill-boards, signs, and novelties.

CHAPTER XXXIV

DEALERS' AIDS, DIRECT MAIL, AND HOUSE ORGANS

Scope of "Dealers' Aids."—Besides the two main classes of media which have already been described: namely, periodicals and outdoor display, there are several other classes which deserve more than passing mention. One type which includes several varieties may be considered under the general heading of "dealers' aids." The chief functions of this type are to reinforce and make more effective consumer advertising in the standardized media, to help the distributor dispose of the goods more quickly and with less effort, and to enlist his more active sales co-operation. Among the varieties of dealers' aids we find window displays, store-cards, demonstrations, samples, and booklets and other printed matter.

Not all material furnished as a dealer's aid deserves this name. The fact is that the average dealer is swamped with material which he is unable to use. A good proportion of it is of service chiefly to the manufacturer and only remotely connected with the dealer's work; such material is likely to be thrown away unused. To succeed in their purpose, dealers' aids must actually render service to the dealer. They may do this by increasing the value of the store itself in the eyes of the customers, by simplifying the task of selling the particular article, or by increasing the general efficiency of the dealer through extending his information in regard to the possibilities of his trade.

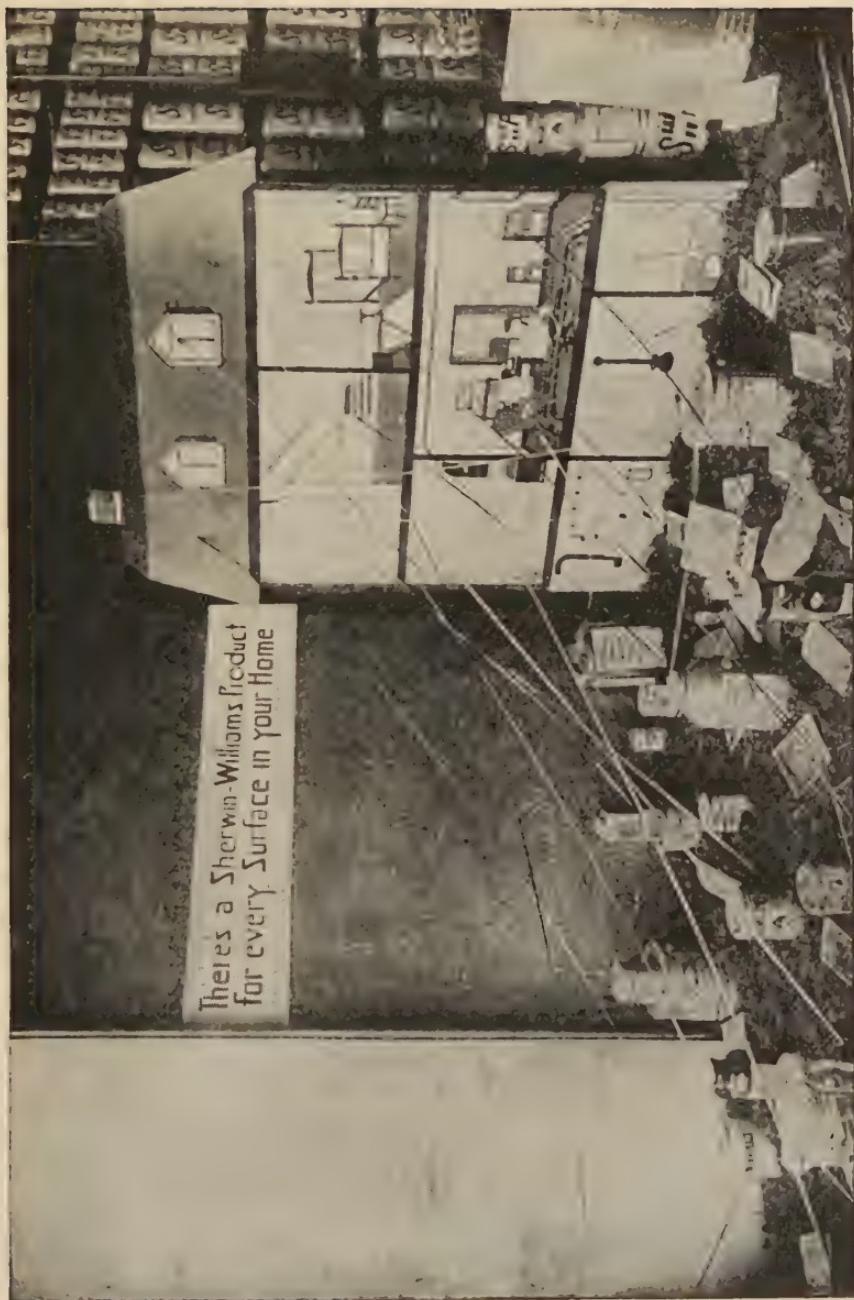
Window Displays.—As a dealer's show-window is perhaps his most important advertising opportunity, it is natural that window displays form one of the chief varieties of dealers'

aids. The larger dealers have their own window display departments, often with experts in planning and suggesting windows, but on the other hand, thousands of dealers in all retail lines scattered throughout the country have no such organization and often have no settled policy with respect to the use of the show-window. Such dealers often find a display planned by the manufacturer of real service in saving their time and effort and also in producing a more inviting effect. The manufacturer can produce hundreds of window displays at a time and by securing the aid of experts can make them far better than anything the average dealer can produce himself.

The only trouble is that the dealer can use only one window display at a time, and as he has many offered to him, competition among manufacturers is constantly becoming keener. Some manufacturers even go so far as to furnish a crew to put the display in place. The present indications are that the future will see a tendency in the direction of even more elaborate and expensive displays, with a consequent burdening of costs upon the manufacturer who chooses to develop this kind of advertising.

Store-Cards.—The custom of drawing attention to particular items by the use of a store-card is an old one. In fact, the store-card was one of the first ways by which the manufacturer began to impress his trade-mark on the consumer. This method of reinforcing the more general types of advertising has likewise resulted in keen competition, so that most dealers suffer from an oversupply of store-cards.

A solution of this difficulty that many manufacturers have found effective is to prepare a store-card which not only draws attention to the particular product, but also draws attention to the character of the service of the store or acts as a direction to the customers. Thus, Coca-Cola issues store-cards to the druggists who have soda fountains with the direction "Get



STORE WINDOW DISPLAY

Your Soda Check at the Cashier's Desk," and the Coca-Cola advertising directly underneath. Along these same lines many other manufacturers have devised suggestive and directive store-cards. In general, it may be said that store-cards are valuable to the manufacturer and are appreciated by the dealer in just the proportion in which they do perform real service to the store in addition to the manufacturer's own advertising.

Demonstrations and Samples.—In many lines of merchandise, particularly those connected with the household or with such personal matters as clothing, demonstration adds great value to the advertising by showing the actual possibilities of the goods. This method is therefore of utmost importance, particularly in connection with goods of general consumption that lend themselves readily to such means of exploitation.

The demonstration is perhaps of greatest value in connection with products of established character in which some distinct improvement has been effected or in products whose qualities and purposes are not obvious from their appearance. The advantages of the method are obvious. Goods actually in use are attractive, they give opportunities for comment, and their addition to the buying impulse is most important. It is probable that the demonstration of electric cooking utensils has had more to do with progress in selling these appliances than any other single feature of the work done by their manufacturers.

Where it is impossible to demonstrate to the consumer the service which will be rendered by a product, the next best way to convince him is to give him an opportunity to use the product itself. This method, of course, is limited to manufacturers of goods which are consumed generally and which can be tested in small quantities.

Samples are perhaps of greatest value when they are connected in some way with a demonstration of the product. A gift has itself some advertising influence, as has been pointed

out in an earlier chapter, but the value is greatest when the consumer is led to appreciate the gift and to make proper use of it.

Booklets and Printed Matter.—The dealer sends out a great many parcels, letters, and bills. He is willing and often anxious to distribute with them sales material of the right kind, where this can be done without increasing the postage. Many manufacturers, therefore, supply dealers with booklets containing descriptions, informations, instructions, and the like, with particular reference to their own products.

The efficiency of such material varies widely. Thousands of pounds of such printed matter are thrown away unused every year in any store of considerable size. Much of this waste is due to the fact that the material is not properly prepared and therefore not usable. The general defects and difficulties may be listed as follows:

1. That much of it talks *at* the dealer or his customer instead of *to* him.
2. That a large part of it is not calculated to fit in with the ideas or service of the store.
3. That it is sent many times in such odd shapes that it cannot readily be mailed.
4. That it frequently contains nothing of service from a store standpoint or as advertising the store to the customer.

Where these difficulties are avoided and these defects removed, booklets and similar matter are likely to be found an important supplement to other kinds of advertising. In this, as in all other matters connected with dealers' aids, the whole point is that the manufacturer must not view the dealer simply as an outlet for his own goods; he must rather consider him as a business man who has his own interests, which naturally receive his first thought and which are used as a basis for

judging the value of the help the manufacturer may choose to give him.

Direct Mail.—Practically every kind of direct-mail advertising is used as a dealer's aid. Some manufacturers even prepare sales letters for the individual dealer, which he can send out to his prospective customers and thus draw trade for himself and incidentally for the manufacturer whose product he handles. Direct-mail advertising is used for many other purposes. Perhaps its greatest use is by those who sell their products not through dealers, but directly to the consumer through the mail. Another great use is to supplement the work of a personal sales force or to act as the salesman's substitute in dealing with whatever group the manufacturer wishes to reach.

Many kinds of material are covered by the general term "direct-mail advertising" from the modest little mailing card to the sumptuous booklet and the bulky catalogue. Each class has its own functions which differ considerably from those of other classes. The mailing card and the folder, for example, usually contain a snappy, vigorous sales appeal; the broadside announces something big or important; the catalogue is a reference book for the customer or prospective customer who is ready to make his selection.

A great deal of this material is more closely akin to personal salesmanship than to advertising. The sales letter, for instance, is distinctly a personal communication. The use of certain mechanical devices makes it unnecessary to write each communication separately, but the functions of the letter remain personal; the point under discussion is treated not as a public matter, but as a private matter between the writer and reader. The personal sales letter, therefore, is adapted to the reader individually and it relates to his personal and individual problems. If it cannot do this, then the subject mat-

ter it covers might better have been presented in some other form.

It is generally agreed that in writing a sales letter it is best to visualize a particular customer and keep him in mind throughout. The same letter may then be sent to a large group of others whose general characteristics are much the same as his. This personal adaptation is impossible in advertising generally, though something approximating it may be attempted in the case of advertising in special technical and class journals.

Direct advertising in printed form does not admit of this same degree of intimacy. It does enjoy the advantage, however, of having its readers picked in advance by some definite principle, so that it can retain some of the characteristics of the sales letter. In addition, it may reinforce its appeal by the use of color, ornament, type, illustration, and texture. The principles given in the chapters on copy and display will be found adequate for dealing with almost any kind of direct mail material, provided the writer also keeps in mind the general principle that the material should be adapted as closely as possible to the class of readers it is to reach and the purpose it is to serve.

House Organs.—An important development in the field of direct advertising has been the establishment of house organs for various purposes. These enable the manufacturer or other advertiser to obtain one element that is lacking in almost all his forms of media, namely, the element of continuity.

The house organ provides for continuity of interest with the sales force, the employees, the distributors, or the consumers. It permits a discussion of matters which are of continued interest in a broader way than they can be discussed in any other form of advertising. Often it is able to establish a bond between the publishers and readers which will help to insure the maintenance of friendly relations.

House organs vary widely in function and editorially. Large corporations, especially those engaged in public service, have found it to their advantage to maintain house organs in order to keep forcibly before the whole organization the industrial ideals, policies, and purposes of the organization and the continuity of interest between the various groups of offices which compose it. Some of the house organs of this type, especially those started by railroads, have grown into magazines of considerable size and of intense interest to thousands of employees and their families.

In other concerns, the chief need is for a means of communication with the members of the sales force, who are scattered and not subject to a great deal of personal contact with those in the home office. The salesman on the road is generally exposed to many influences that tend to undermine his enthusiasm for his work and for his product. He has to meet every day new problems and new difficulties. Some of these have already been met successfully by other members of the sales force and if their accumulated experience can be communicated to him, his efficiency is greatly increased. There is a need also for occasional stimulation of his ideas and for fresh inspiration. For this purpose the house organ for salesmen, intelligently edited with bright, chatty talk about sales problems, illustrations from field experience, comments upon successful operations, etc., has been found invaluable. While it is usually published under the direction of the sales manager, it should be carefully watched by the advertising man. Often where it does not exist the conditions merit it and in such instances the advertising manager has an interest in seeing it established in order that it may furnish and maintain proper contact between the advertising and sales forces so that these two important marketing forces may work more effectively together.

As a natural extension of these purposes and because of the direct interest that exists between the manufacturer and

the distributor who sells his goods, the house organ is often established for maintaining contact between these two forces. In this case the character of the house organ changes somewhat. It is no longer dealing with policies, with interior conditions, and with those things which are of internal interest only. Instead it contains material of more general value, such as discussions of the problems of turnover, profits, cost accounting, keeping of stock, window display, and other matters which are directly concerned with the dealer's methods of doing business. There is a tendency for such a house organ to overstep its proper bounds and enter the field of the general business paper. Such a tendency is ordinarily to be guarded against, as the publication under such circumstances frequently loses its efficiency for the firm on whose behalf it was developed without securing the unbiased and dignified character which should belong to the business paper.

These classifications of house organs do not by any means exhaust the list, but they include the more important types. In general, it may be said that the house organ is valuable to any particular advertiser, provided a need exists for continuous communication between the organization and any other group of a considerable number of people. Its value will depend upon the degree in which it individually serves the interests of that group, and at the same time, keeps before their minds the ideals, policies, or products of the publisher.

PROBLEM

1. Some discussion has arisen in the sales committee of the Bedford Company concerning the method of advertising which they are using. They are at present advertising to the consumer in newspapers and general magazines. They are advertising to the trade through the trade journals and a house organ. They have about concluded that it is necessary to do direct-mail work with the retailer and supply him with display and advertising material.

What functions will be performed by this suggested method that are not now being taken care of by the other advertising, and what additional values may be expected?

CHAPTER XXXV

ANALYZING THE MARKET

Use of Market Analysis.—The purpose of market analysis is to give a better background of information on which the sales and advertising plans can be determined. The problem of getting the goods sold is becoming more important than that of producing them and is much more likely to suffer from poor methods. A sound knowledge of the size and condition of the market is demanded as the preliminary to the arrangement of the sales organization and the development of the advertising. The analysis must be considered at every step of the way in planning the advertising and this analysis must be compared with the position of the particular company, so that the information secured from its development can be effectively applied to the advertising program.

Market analysis had not been thought of to any extent as a special study, until the volume of advertising drew attention to the necessity for basing the advertising program on reasonable information. The program of distribution which depended upon personal salesmen for the contact with customers, was easily changed and did not require to be launched with a definite policy. Mistakes could easily be corrected, territories altered, arguments developed, and so forth, while the work was going forward.

Advertising, however, dealing with masses of people at the same time, using the public instead of the private means of promotion, was unable to adjust itself to the same extent and the broader market analysis was necessary to avoid mistakes which would have been disastrous. The great productive capacity of this country and the slower future rate of expan-

sion have made the thorough consideration of the market of greater importance and it is likely to be the subject of much closer investigation in the future.

This sort of analysis is used for determining the consumption, the relative importance of various territories or sections in the use of the product, the different groups of the population who are users, the regularity and changes in their use, the attitude of the buyers, the methods of distribution, the variations in price and quality of products produced for this purpose and other matters of the kind.

This work calls for a knowledge of the sources of information which are available, the extent and value of that information, the possibilities of questionnaires, the necessity of field examination and the proper methods of arranging, summarizing, and developing the data for the particular purpose of the campaign.

The use of information concerning the market has grown very greatly, in all lines of industry, in the past ten years. As a consequence manufacturers, wholesalers, and retailers are burdened with many questionnaires and in some cases to an extent which has led them to refuse the further compilation of the information. Consequently it is becoming increasingly important that the analyst should know all the sources from which information can be secured without the necessity of arranging special questionnaires. In some industries the burden has become sufficiently great to require the services of special men to dig up the information asked for by those interested in methods and markets.

Investigation in the offices of wholesalers has led to the discovery of questionnaires which were thrown away because the time required for their answer could not be given by the organization. All the work which can be done otherwise, should be laid out so as to avoid the use of special questionnaires unless they are absolutely necessary.

Statistical Sources of Information.—General information on wealth, population, industries and other background material for determining relative possibility can be secured from many sources, although most of the information originates in the State and Federal departments concerned with such matters. Much information on industrial groups can be secured from the trade associations concerned with the activities of such lines, and more detailed information can be secured from the publications dealing with such industries, especially pertaining to use, competition, methods of distribution, and similar subjects.

Local information on cities of various sizes can be obtained from Chambers of Commerce or other business associations in that locality, while the state or local associations of special groups can be of great service in regard to conditions in their part of the country. Very frequently this information is sufficiently comprehensive to form a substantial basis for the calculations on all the points except those concerned with the particular advertiser.

For instance, the use of most articles in connection with the automobile and truck, is dependent upon the number produced and the number in use, together with the rate of expansion or otherwise. Publications dealing with the automobile manufacturer have this data well developed in connection with different price classes of cars, different sizes of trucks, in different states and through a sufficient length of time to show the tendencies. The general possibilities of use and the general tendencies can be secured from this fundamental data and a small field investigation for almost any product entering into the production or use. Many analysts have failed to study these sources of information thoroughly and are attempting by individual investigation what has been already accomplished for them in a more comprehensive manner by other investigators on the subject.

Field Analysis.—This part of the analytical work is of importance only in dealing with the conditions pertaining to the advertiser's particular problem. General values as to use and possibility of the market can be secured more accurately and adequately as a rule, by assembling them from the sources of information available. The strength and weakness of the advertiser's position in sales, the attitude of the buyer and his preferences can be determined by field examination, when other methods give no clue to the reasons. Three conditions are required for successful field analysis:

1. Sufficiently intelligent interviewers.
2. Avoidance of questions of opinion.
3. Limitation of questions and development of the information through conversation.

A considerable amount of work has been done in field investigation, by attempting to get the opinions of the trade on advertising, relative values of products and other more or less speculative matters. This has been done mainly by question. Memory however is a poor instrument on small matters; impressions are received without any deliberate examination of their value; prejudices are formed from almost unknown or at least forgotten reasons. The average man, when he is questioned, desires to show some valid reason for his actions. He will justify his point of view by some explanation in order to satisfy the question and the answers are worth very little, because they do not supply the reasons for the condition. As a good advertising man said once, about his reason-why copy, "It is not given so much to persuade the buyer, as to justify his action after he has bought."

On the other hand, the average man will commit himself without thought, if he talks on a subject freely, provided the listener is fairly keen at grasping the significance of the statements. For these reasons the questions asked should be on matters of fact and not on matters of opinion. Properly

arranged these questions can be used to establish the attitude of the trade very thoroughly and to do this more effectively than the collection of a lot of answers as to opinions, which

A Request for Information from

MOTOR WORLD

NEW YORK

The Reason why we want it:

Frequently people ask: "What do the dealers in the automotive field amount to, anyway? How much of a factor are they in the business world?"

Of course, we always tell them the automotive business is the greatest ever, that the dealers are a sterling lot of men, that the country couldn't get along without them and many other things of that kind which we BELIEVE.

But—we want some FACTS. We want to KNOW. Wherefore, we are taking the liberty of asking you if you won't please fill in answers to the questions on this sheet. The replies will be kept confidential, of course, but we're sure the total will be interesting to you when we get it.

Thanks.

Information requested from

Very truly yours,
MOTOR WORLD.

Ray W. Sherman Executive Editor

If exact information on the following subjects is not immediately available, please give approximate figures so they may be returned to us promptly.

1. How many people do you employ in normal times?
2. What is the total value of the merchandise you sold in 1920?
3. Can you itemize it under the following headings?

Cars	\$.....	Makes sold
Trucks	\$.....	Makes sold
Tractors	\$.....	Makes sold
Parts	\$.....	
Accessories and Supplies	\$.....	
Tires	\$.....	
4. Do you conduct a public garage?
5. How many cars have you facilities for storing?
6. Have you a machine equipped repair shop?
7. What is the approximate value of your machinery equipment?

Signature.....

EXAMPLE OF QUESTIONNAIRE TO RETAILERS

will not govern the actual business operations of the buyer after all.

Questionnaires.—Questionnaires have been used to such an extent that they are numerous; consequently the value and

volume of the replies will depend upon the character of the questionnaire. A few questions, regarding facts, simply stated and requiring a minimum of examination will give far better results than long questionnaires filled with all the matter on which the analyst would like to secure information and consequently both puzzling and annoying to the recipient.

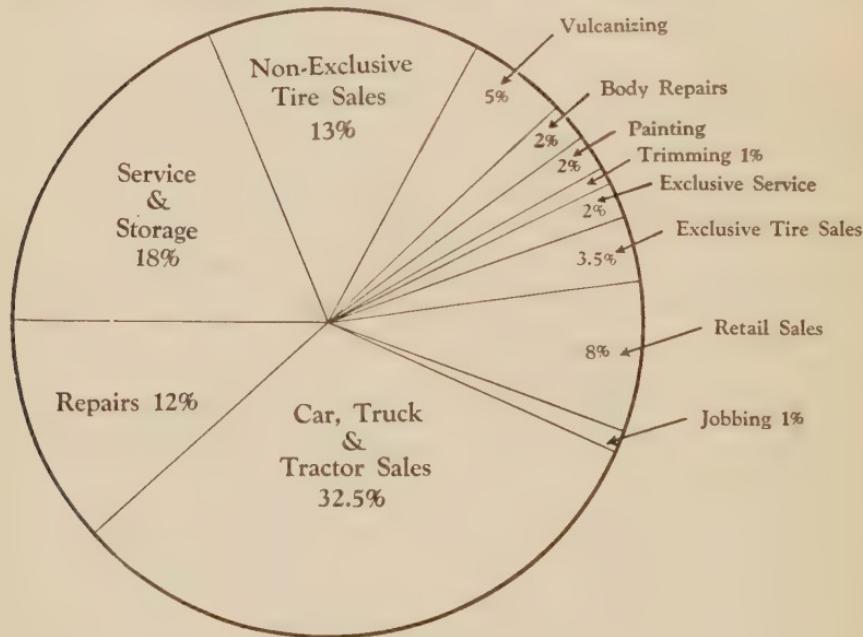
Many questionnaires are filled out casually and without examination because it is too much trouble to look the matters up or to think about them very much. Years ago it was necessary in some of the western states, to get the property holders on a street to sign a petition for the improvement of the street, before anything could be done. Contracting companies did this sort of thing as a matter of business. Many times, property owners have signed three petitions demanding different types of pavement in as many days, just because they were asked. Questions which indicate a certain answer are likely to be replied to in the affirmative, without being of any value to the investigator at all. It has been a matter of no difficulty for two or three different types of media to secure, from the same group, evidence that each one of them was the most desirable in the opinion of the individuals of that group. The man who is in business usually knows the simple facts of his work and so long as the questions are confined to these matters he can answer easily and intelligently. He is not going to a lot of work to answer such letters and he is not going to indulge in unusual habits of introspection in order to provide information to some outside party.

In compiling questionnaires the following points should be kept in mind.

1. Ask only such questions as the type of man will be able to answer from his facts, offhand.
2. Do not ask the dealer to give you economic facts, broad information on local conditions.
3. Do not ask questions which are speculative and matters of opinion.

4. Better ask two questions and get correct answers than have a long questionnaire, filled out without thought.

Charts and Summaries.—Information must be compiled, arranged and summarized. Conclusions must be drawn therefrom and these conclusions must correctly interpret the tendency of the information. The compilation of the data is of just as much importance as its development. It is a matter in which accuracy is necessary, the single misplacement of a

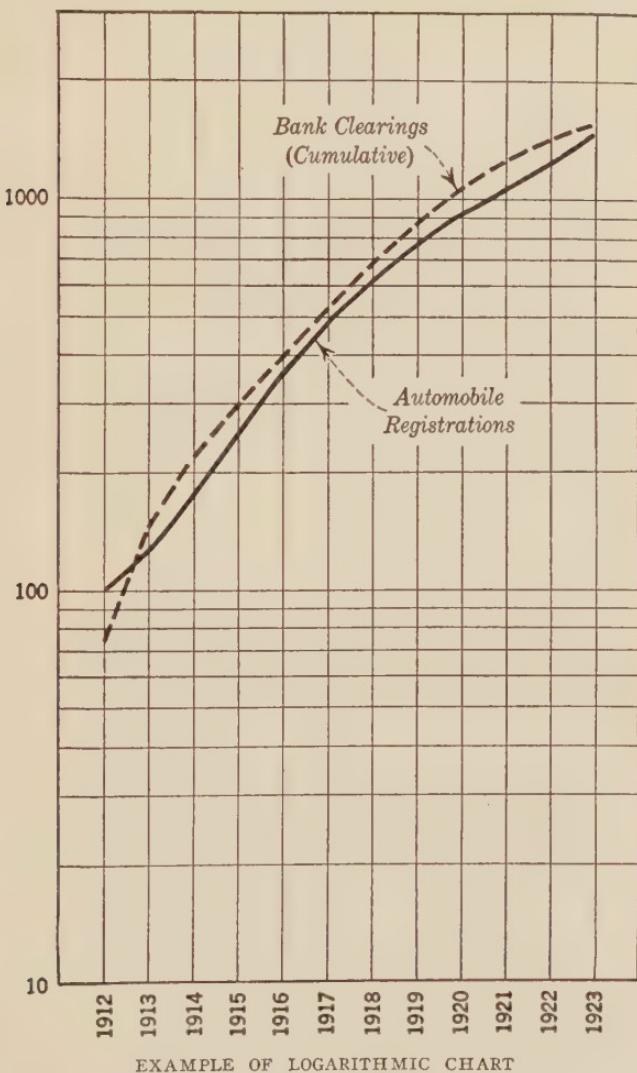


SAMPLE OF DIAGRAMMATIC CHART

percentage element, the removal of a decimal point from its place may alter the whole answer in the final arrangement.

This final summarizing should also bring out just the points which affect the market and which at once justify and illuminate the conclusions drawn from the information. For this operation, charts and tables form the most powerful and the most effective form of presentation. Charts can be made up in diagrammatic, volumetric, or logarithmic form.

For such matters as the method of distribution, the arrangement of the sales force, the development of the advertising, the diagrammatic form of chart is the most valuable. An ex-



ample of this can be found in the illustrations to this chapter. As an indication of conditions and comparisons of the moment and the history of the immediate past, the volumetric

chart is sufficient for most purposes and it is used perhaps more than any other form of chart in the usual operations of business.

The logarithmic chart is more accurate in the development of rates of expansion, tendencies of expectancy, indexes from normal and other matters relating to future possibilities and developments.

Summaries deal with the final conclusions and the evidence or reasons from which the conclusions are drawn. They may include tables or they may be illustrated by charts, but



EXAMPLE OF MAP CHART

these should state in the briefest possible language the high points of the evidence secured from the compilation of the information, the weight given to the evidence and the consequent application to the problem in hand. The method of determining the application and presenting the results is of great importance, since it is upon this that the marketing operations are to be determined.

Territorial Analysis.—Sometimes it is necessary in dealing with the particular problem to reduce all the information to territorial analysis and to make this the basis for the summary and conclusions. The territorial analysis requires the

combination of the information secured about each particular territory, with the general information which can be used to amplify or correct the results. For the consideration of the average sales problem it is the necessary method of summarizing and dealing finally with the individual problem. Even in the case of retail stores, the problem frequently requires the territorial division of the trading area and the development of the information to coincide with this business requirement.

The advertising problem may require the same treatment, and in many cases the analysis would be incomplete without this information in some part of the summary.

Territorial analysis is usually based upon the states or the jobbing centers. Much of the basic information is built up from the official compilations of the states and consequently it is much easier to reduce the rest of the material to the same basis. Jobbing centers govern the sales operations with many concerns and consequently the information is assembled in this form for final application.

Analysis of Use.—This investigation considers the general use of the product, the particular use of similar products and the actual position of the individual advertiser in his relation to the general use. It also takes into consideration, from time to time, the possibilities of other uses for the product.

Some or all of the following information should be considered under this head:

By whom is the product used and how are they grouped?

(Is it used by the general public as such, by occupational groups, by business groups?)

What are its uses?

How much is used in a year by the individual buyer?

How often is it bought?

Is the buying regular or occasional or seasonal?

Is it affected by climate or does it vary from local conditions?

How is it distributed?

Does the amount used vary with income, business, occupation?

Is there a wide variation in the amount used by the individual buyer?

These and other elements of use are the fundamental items in the market and should be clearly determined with the greatest possible accuracy. As a rule business men are better informed on the competition than they are on the conditions under which the product is used. In other words they have watched the other man a little more faithfully than they have examined the market. The use of the product is the prime factor in its methods and developments, the competition is a by-product and useful only to establish comparisons.

Analysis of Progress and Weakness.—This extends the analysis of use into the comparisons with the history of the business and its competition.

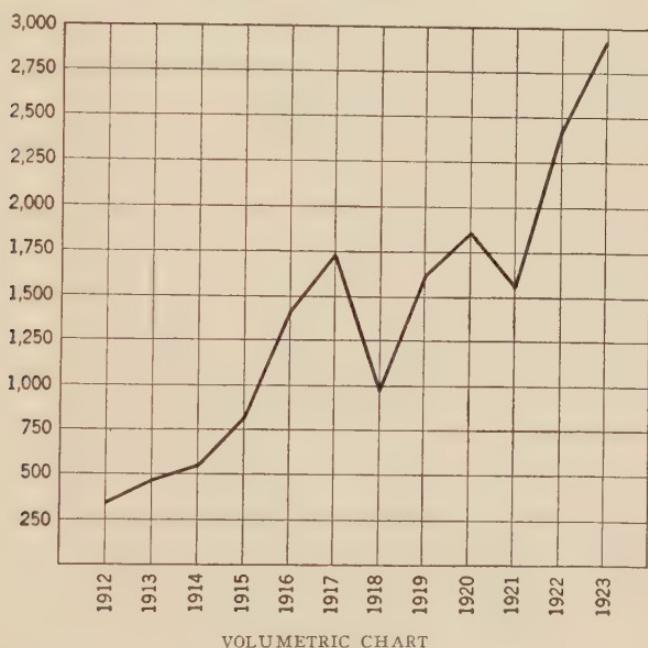
The use of the automobile has grown from a little over a million to seventeen million in a comparatively short time; a company manufacturing bumpers, carbureters or something of the kind, might have grown at half the speed and become very large, yet it would have grown less and less, comparatively with the business itself.

During this time manufacturers A B C have all grown bigger, but A has grown twice as fast as B and C has grown at a much slower pace than either A or B. Compared with the rate at which the market has been expanding C is losing ground at all times and rather seriously for its future stability.

This comparison with the general state of the business and with competition is necessary to determine the strength or weakness of the particular advertiser and where this lies.

The comparison is made between the growth of the business and the growth of the individual concerns competing with

each other. This investigation must be brought down to the particular growth of the market in the use of products of similar character to the one in which the analyst is concerned. For instance the market for automobiles of over four thousand dollars has not grown to the same extent as the general market and if the analyst is considering the problem of a



manufacturer with such a product, he must make his comparisons with the actual growth of the market for this type of vehicle.

Since the object of all this investigating is to develop the right method of strengthening and maintaining the business, the conclusions drawn by the analysis will be in terms of strength and weakness. These will be expressed in comparison with the market, in comparison with competition, in relation to the territories covered, and in relation to the methods of distribution.

PROBLEM

1. The _____ Company manufacture a domestic washing machine which has the advantage of a larger capacity without any increased space, and also the use of a smaller amount of power. They have sold a considerable number of these and for a year or two the business moved pretty rapidly. A considerable portion of their trade came at first from the suburban areas of cities, but later this market dropped off and the country districts proved better. These machines are sold by hardware and electrical stores.

This company now wants to analyze the present use, the possibilities of use, and the difficulties in the market.

How would you go about this?

CHAPTER XXXVI

DECIDING THE APPROPRIATION

What Is an Appropriation?—In its literal sense the word "appropriation" denotes the setting aside of a sum of money, and this is the sense in which the word was used for a good many years in the advertising business. The word has been extended in its significance to cover all the plans and developments as well as the actual allotment of money for the operation. In some ways it is an unfortunate word, because it suggests the allotment of money for expense and not the investment in productive work. This, however, is mainly the fault of the advertising man, who for many years rested his plans of action more upon the amount the advertiser could spend, than upon the object and its necessities. Consequently the habit grew up of figuring advertising as an expense which required an appropriation to cover it.

In general usage today, the appropriation is a budget of the detailed expenditures to be made for advertising over a given period. This period generally agrees with the sales period, and coincides either with the calendar or fiscal year. Sometimes, because of the object and the time required for its fulfilment, the budget extends over more than this period and is proportioned over the periods which it covers.

Advertising is a function of marketing. It performs some or all of the marketing work at a smaller cost than the older methods. It is justified in its operation, not as an expense only, but as part of the work required to secure the orders and maintain the business.

Therefore the money required to do the work of advertising is not, in its strict sense an appropriation, because it is part of

the work of securing the income and the expense is offset by the value of the productive work. It is in reality a budget of the expense and expected accomplishment of the work, just as the sales cost is a budget in the same way.

Inasmuch as advertising does a percentage of the work of marketing, the expense in advertising is justified to the extent to which it aids the work of marketing. For instance, a manufacturer of equipment for a certain line of business allows 30 per cent total for the sales operation. His sales and advertising heads agreed that advertising was able to perform 10 per cent of this work more efficiently than it could be done otherwise. Consequently the maximum expense allowable for advertising was put at 3 per cent of the total income.

The amount which can be allowed for advertising varies with the character of the business. In some lines of raw material the advertising is only a fraction of a per cent of the income, whereas in mail order work it does the entire work of marketing the product.

For the sale of products from industry to industry the allowance runs usually from one-tenth of 1 per cent to 2 per cent of the income. In the case of products sold to the general user, other than mail order, the percentage varies between 3 per cent and 6 per cent of the volume in most cases. Individual cases run higher and lower than these limits.

Methods of Determining the Appropriation.—While the general limits of the advertising can be determined as a rule from the current practice, it is the object of the advertising man to increase the efficiency of the advertising and consequently his details of expense should be built up from the problem, with sufficient analysis to determine the most effective and least expensive methods of doing the job which the advertising can perform efficiently.

The individual problem, therefore, may demand a disregard of the general usage, and at all times it requires the

constant examination of methods with the object of improving their detail operation and effect.

The actual necessities of any problem will require a consideration of:

1. The object of the advertising.
 2. The strength and weakness of the sales position.
 3. The expected volume.
 4. The distribution.
 5. The previous development and methods.
 6. The groups to be reached.
 7. The available methods.

With the proper market analysis before him, the advertising man will determine the relative importance of the various groups and territories, the local needs, the general appeal and the available methods for his work. He will then allot the expense to the various methods in accordance with their value and the use to be made of them, detailing each particular division thoroughly.

Thus one advertiser uses this method.

GENERAL SUMMARY OF ADVERTISING

PERIODICAL MEDIA

Newspapers

newspapers

Total

(Per cent of total expense)

Trade Journals

Total

(Per cent of total expense)

He uses the same method of detailing the expenditure for each class and individual item in the different media to be used, and of showing the percentage of expense involved.

An example of the percentage importance in this case is shown below.

Periodical Media		Mail	
General magazines	10%	House organ	2%
Newspapers	21%	Printed matter	8%
Trade Journals	12%	Letters	2%
Technical Journals	10%	Dealers' Material	
Outdoor Media		Printed matter	5%
Posters	10%	Counter and store display...	4%
Painted Bulletins	6%	Window display	5%
Small signs	5%		

After the detailed costs of the advertising have been worked out to the satisfaction of the sales and advertising heads, the final costs should be summarized in some adequate form for quick reading. Inasmuch as the advertising must be applied to the sales, this summary should show the totals by months, by sales territories and by classification of advertising. In addition the general appeals, the general objects and the expected accomplishments should be presented, as these are the matters for which the money is to be spent.

Of course, budgets vary greatly in their complexity, in many cases of sale from industry to industry, where the methods are few and the groups small the details can be worked up in a very simple manner, but in the case of products sold to the general user, distributed through jobber and retailer and through a large sales organization the numerous items to be considered in the proper furtherance of the objects

of the advertising make the development of a budget a matter of close analysis and considerable time in the determination.

Putting the Analysis to Work.—The president of a large company was listening to a man who desired to interest him in a specific service in the analysis of his market and his sales position. "That's fine," he commented, when the man had finished his description, "but what are we to do with it when it is all assembled." There was a good deal of judgment in this statement. Many times sales or market analyses have been made for concerns and have been used only for the immediate considering of an advertising or organization problem, or they have been superficially examined and then filed. There is a great danger of getting so much analysis that it is not possible for busy executives to go through its details and the conclusions are not likely to impress the man who has not struggled with the items from which they are determined. For the advertising man, putting the analysis to work, depends largely on a thorough understanding of its methods and how the conclusions were secured, translating these conclusions into terms of groups and territories so that they can be used to vary the methods and appeals in accordance with the indicated requirements.

The analysis will show in some form, the relative strength and weakness of the sales, the variation in territories, in possibilities and sales; the importance of various groups, the attitude of the buyer, the state of distribution and the importance of the different distributors and so forth. These conclusions can be used to determine the amount of pressure to be exerted on different sales territories, the amount of pressure to be put on different groups, the character of that pressure, the relative importance of the special methods applying to these groups, the appeals necessary to interest the buyer and the variation in the work to overcome the sales weakness. If properly worked out this analysis will show possibilities of use and this will

give the advertising man the opportunity to weld into his operations the suggestions for further or different use in dealing with his present business.

These details will determine the relative place of the general and local media, the possibilities of direct mail and the difficulties to be encountered, the value of the specialized media and other matters intimately concerned with an effective plan of campaign. The frequency with which many advertisers have entirely changed their advertising methods, substituting one class of media for another, indicates the slim ground of information upon which such radical changes have been based. Radical changes in sales territories or operation are approached with great care and they are rare indeed in the life of a company. The present frequency of such changes in advertising shows the lack of information as to the relative importance, place and function of the different methods in connection with the marketing problem. Consequently the job of putting the analysis to work is of the greatest importance in maintaining and increasing the efficiency of the advertising plan.

Costs and Values.—There is an inherent difficulty in determining the effect of any particular piece or method of advertising. The action is obscured by the fact that the impressions made upon the possible buyer are cumulative and they may be derived from many sources, finally expressing themselves only in the buying, or adventitiously by letter. Every advertisement, every sales effort, every letter, secures the advantage of all the previous advertising which has reached the same individual. It is not difficult to determine the effect of the combined advertising and selling effort, as this accumulates in the volume and the percentage of sales cost in due time. It is a very different matter to determine the actual relative values between different media, methods or pieces of advertising. There are no means available by which this can be done by any measure of the results. Indications may be secured

by careful watching and analysis of the visible returns, but these are very slight and may be misunderstood or misinterpreted by the examiner.

For this reason, opinions count very largely in advertising policies. Where the advantage of advertising itself is a large part of the sales work, the general practice is to include most methods of operation in the work, and many of the media. Where the selection of media and method becomes more specialized and imperative the pitfalls are many and the policies are changed because of opinions backed by fragmentary impressions. There is a tendency for all men to translate their own reactions or tastes into their opinion on the validity of any method or type of advertising. It is practically impossible to get anything approaching an agreement, even on the broadest questions with relation to advertising value. There is a very general tendency therefore, to judge the value of advertising, that is the particular form or method, by the visible effect in returns, the reactions of acquaintances and the relative expense involved.

The cost of advertising should be measured in relation to its effect. Unfortunately its effect is not known and cannot be approximated. It is assumed too many times that any method of advertising which reaches a certain number of people will be relatively as effective as any other. Too little account is taken of the history and associations of different media, the suggestion of different methods of presentation and the general principles of human reactions to impressions.

There are certain fundamental valuations which can be used in determining appropriations at all times and with any problem. No one form of advertising can entirely substitute for another form, as they answer different requirements and are useful for different purposes of impression.

The minimum waste in any form of advertising can be measured approximately for any problem, if it is kept in mind that any advertisement reaching individuals who are not pos-

sible users of the product is, to that extent, waste. The most valuable advertisement is that which reaches the largest number of possible users, with the least cost per individual and makes the maximum favorable impression.

As the cost per individual rises for any form of advertising, the use of that form should be made more specific and the waste limited so as to justify its increased cost per unit. It would be folly to double a salesman on his tracks to straighten out a matter which can be fixed by letter and it would be just as foolish to pay ten dollars to reach an individual and then make a one dollar impression.

With three thousand automobiles to sell it would be ridiculous to send out letters to a million people. Letters should be reserved for the ten or twenty thousand prospects with whom there is some chance of closing. Larger groups can be taken care of more effectively and more cheaply by some other method—for instance, publications.

PROBLEM

1. The Advertising Manager of the Smith Company is about to start getting his information together for a new appropriation to submit to the directors. The Smith Company manufacture machine tools which are used particularly in the automotive industry—the railroad industry, electrical railway, public service corporations, etc. They have five branches and 100 dealers in various parts of the United States where there are industrial requirements. They have been advertising in technical papers, by direct mail, scientific bulletins. They have an expected sale of \$1,500,000, and they have been accustomed to spend 3½ per cent of their expected volume.

What method should be adopted in determining the character of the appropriation?

CHAPTER XXXVII

ARRANGING THE APPEAL

The Audiences.—To the advertising man all groups are audiences which he must win over to his purpose, without the advantage of appearing personally before them. It is true that the salesman gets the personal contact but this is with the individual and not with a group; consequently the reactions which he secures are not precisely in accord with those which will come from the advertising.

The attention of any audience is affected by the hall, the purpose of the meeting, the authority of the speaker and other elements in the case; similarly the impression which will be secured by the advertiser is affected by the medium, the object of its use, the purpose of the medium itself, the authority and purpose of the advertiser and the associations which already exist as active elements in the attitude of the individual.

The media themselves are only the opportunity for delivering an idea suitable to the purposes of the advertiser. Ideas must be dressed in accordance with the audience, the mood and the association; but they must all tend to establish one desire. These audiences must be studied, therefore, as people. They are apt to become just circulation numbers or mailing lists. We cease to visualize them or get a picture of their habits and surroundings. This is particularly the case where the problem demands the consideration of a great many media with their special purposes and values. It is almost impossible to follow the technique of the specialist, the detail of the trader, the taste of the practitioner, and the localisms of the general user. However there are some definite measures to be taken regardless of the problems involved in any individual case.

The audience should be studied from all the following points and as many other analyses as can be secured in the time:

1. Main purpose or interest of medium.
2. Method of reading (usual).
3. General reading mood.
4. Grouping of readers.
5. Authority of medium.

It would not do to introduce a speaker on music in the middle of a medical conference, although many of the doctors present were musicians; neither would it serve any good purpose to print engineering articles in the *Ladies Home Journal*.

It is well to remember that people will not listen to anything they are not interested in *at the moment of the attack*, and the advertiser works without the saving possibilities of personal contact which may tide over a weak situation or minimize a bad opening. Consequently the efficiency of the advertising will depend to a considerable extent upon the understanding of the audience at the moment of reading the medium used.

The Product.—For the purpose of determining the appeal we frequently assemble a long list of economic claims or arguments for the product, and these are necessary to the final answer. They are not sufficient, however, to provide all that is required for a complete examination of the product in its relation to the audiences. It is important to know:

1. The advantages of the product.
2. Evidences of these advantages.
3. Its usefulness.
4. Its appearance and identification.

but it is just as necessary to find out:

- a. How do each type of audience visualize the product?
- b. How do they describe its qualities or use?
- c. What importance has its appearance to them?

- d. Do they identify such products and how?
- e. How do they buy?

In this respect advertising has advanced greatly in the last ten years. No longer is it usual to see advertisements which describe in construction language or manufacturing terms qualities of product for Mr. and Mrs. Layman. It is not, even now, so unusual to put before the expert engineer advertisements which are obviously intended for Mr. Layman.

It is not yet customary to carry this analysis and development far enough to determine fine shades of difference between these groups and take advantage of them. The cost of doing this is considered prohibitive. However the study of these audiences is of great importance in any case. Frequently the value of the advertising will rest upon changes which appear slight but produce the necessary contact. An examination of the chapters on copy, layout and arrangement will show many illustrations of appeal to the audience in its own terms on product values.

The Associations.—Every item in our experience is associated with some further items and frequently to such an extent as to make this association automatic in the reactions. Fire, as such, is rarely visualized when the word is spoken; it brings its definite train of associations which cannot be escaped. All products are associated with such automatic reactions and the appeal must carefully take these into consideration.

These may be classified generally by considering:

- 1. Conditions and surroundings of use.
- 2. Purpose of use.
 - a. Routine
 - b. Emergency
 - c. Social
 - d. Individual
 - e. Personal
 - f. Economic
- 3. Other methods of doing the same thing.

It is not possible to remove the product from these associations and wise use of the advertising will suggest keeping the associations, but expressing in their arrangement the advantage of the particular product.

The Idea Behind Its Use.—There is, behind all product usefulness, a general idea which must be enlarged and reinforced in order to extend and amplify the use of the product itself. For instance, soap is used for cleanliness, but particularly for visible cleanliness. Constant development of the desirability of cleanliness from social and health standpoints tends to increase the habit and consequently the use of the product. Text-books are used for educational purposes and their sale depends upon the extension of the idea of education as a valuable means of progress. Machinery is used for the purpose of facilitating industry in cost and volume, consequently the idea of such efficiency must be kept before the industries in order to increase the desirability of the product.

Rarely can this idea become the main object of the advertising but its development is necessary to the accomplishment of the object and it must run like a thread through all the advertising in order to keep the leaven at work in maintaining the present and insuring the future volume.

Present advertising shows how thoroughly this necessity has forced itself upon the advertiser. There is today an immense propaganda going on in regard to health, beauty, cleanliness, quality, education, etc., in advertising, all of which is designed to sell soap or toothbrushes, powder or cream, furniture, jewels, clothes, automobiles, text books, classics and a hundred other unrelated products.

The General Object.—The appeal which is to form the general background of all the advertising must further the general object of the campaign. If the campaign is to develop new uses, then all the actual operations must hinge upon the use of this central idea.

Most of the general objects can be classified under a few heads:

1. Greater volume through present use.
2. Greater volume through new uses.
3. Larger territorial distribution.
4. Greater intensity of distribution.
5. Emphasis of character and quality.
6. Institutional prestige and reputation.
7. Insurance of present business.

Obviously many individual copy arrangements and ideas which might serve No. 7 will be of no value for No. 4 or No. 6 and the same in other cases. Unless the object is clear, the copy will scatter its appeal like a shot gun and the result will be of small importance.

PROBLEM

1. The same company referred to in the previous problem, manufacturers of machine tools, have been using as their general appeal the economy of operation, speed in production and the efficient construction of the machine. These appeals do not seem to be as valuable as they were, and they want to find a new general appeal which can be used in every piece of copy for the coming year. The general object of the campaign is to increase the sales of the products in the automotive and railroad industry particularly.

What information should be secured in order to determine the character of this appeal?

CHAPTER XXXVIII

ANALYZING THE COSTS

Purpose of the Analysis.—The accounting department, in its work of showing the various expenses and income of the company, usually arranges these matters so that the details are departmentalized in accordance with the organization of the concern. This division of costs is sufficient to determine the position of the company, its financial condition and its profit or loss. However these records are usually supplemented on the manufacturing side by cost analyses, which enable the production heads to determine the relative efficiencies and tendencies of the operation.

Thorough analysis of the advertising costs has the same end in view. The head of the advertising operations should know a good deal more about the detailed costs and their relation to sales than the accountants require for their objects. If the company operates through many territories and assembles the sales costs on that basis, the amount of advertising expenditure for each territory is an important element in that determination. Various media and methods used demand analysis of the expenditure by groups, or products, and by classes of media. Direct mail, dealers aid, and other matter must be segregated in accordance with the purpose of the expenditure and the necessity for determining waste.

If the general proportion of advertising expenditure is based on an appropriation of 3 per cent of the estimated sales volume, then the proportion of such expenditure actually devoted to the needs of any territory should be measured against the sales in that territory, the general expenditure against the total, and the expenditure through different media against their established proportion of the appropriation. Elaborate

methods of analysis are undesirable if they can be avoided and are not necessary as a rule. The proper conduct of a campaign, however, requires their consideration and clear methods of arranging and summarizing are necessary to their development,

This analysis should be based upon good accounting practice in order to leave as little as possible to guess work or arbitrary percentages.

For instance, Company A manufactures six products and operates through ten territories. All products are advertised, three are usually treated as a group and the others separately to other audiences. The first three are sold to the general public through jobbers and dealers, the other three are sold respectively to power plants, chemical works, and paint manufacturers. The objects of the analysis are twofold.

1. To determine the relation of the expenditure to the appropriation. To do this the first three products are treated as a group and the cost for each territory matched against the total sales for each territory.

This should be arranged also by subdivision of media.

The second three are treated separately and measured in the same way.

2. To determine the amount expended in reaching prospective buyers and the amount wasted outside of that area.

This will require a record of the expenditure in each territory, by media, the amount of circulation or distribution in each territory in proportion to the number of buyers and the percentage of waste. This can be done at intervals from the facts obtained for No. 1, the number of people reached by the different methods and the number of buyers available in the territory.

Analyzing the Media.—For this Company A, there are ten territories to be analyzed, with four groups of products, three products in one group, and one in each of the others. The requirements for this work are:

1. A record of insertions in each medium in each class of media, by cards, loose-leaf or other permanent method. This relates to periodical media only.
2. Record of distribution of direct-mail matter.
3. Record of distribution for printed matter from stock, signs and other material of the kind.
4. Summary record for territorial recapitulation.
5. Total summary sheets monthly and yearly.

The facts and expense records should be transferred from Nos. 1, 2 and 3, to the territorial summary. This summary record should indicate the amount spent in each territory for each of the four product groups and a total for each class of medium and the territory. Total sheets taken from this should show the amount for various classes of media for the whole company, the percentage allotted to these classes and the relation between the totals and the appropriation. In addition this summary should show the amount per territory and the total for each product.

For other problems the information will be simplified and in cases it may be more complicated in its detail arrangement. In one company the method used in transferring from the record 1 to the summary 4 are as follows:

General Magazines	Expense allotted by territorial circulation according to A. B. C. statements.
Newspapers	Expense allotted to territories by location of paper.
Business Papers	Expense allotted to territories by circulation percentages as indicated by the A. B. C. statements.
Farm Papers	Allotted in the same way.
Direct Mail	Lists classified by territories and the expense allotted in the same way.
Dealer's Aid, etc.	Lists classified by territories and expense allotted by quantity from the stock records.
Outdoor Advertising	Expense allotted by the location and number of boards, actual expense.
Printed Matter	Sent to territorial offices and charged for by quantity.

Printed Matter.—In addition to the direct-mail matter, which is immediately distributed through lists, it is necessary

to keep stocks of catalogues, folders, bulletins, signs, etc., for distribution with correspondence, through branch offices, through dealers and on special request.

One concern with a problem somewhat similar to Company A, used a stock book in loose-leaf form, in which a perpetual inventory was kept with the necessary records for transfer to the territorial records. Each piece of such matter or each reorder was given a page in this book. This page showed quantity ordered, price, price per thousand and per hundred, name, purpose and date. Most of the space was left for a record of the material sent out. This record showed the branch territory and quantity, or branch territory, name of addressee and quantity.

Each month these records were transferred to a summary chart by territory and product and the totals added to the general summary for that territory. Cards, loose-leaf books, and other forms are used for this purpose in accordance with the character of the problem, but in each case the object is to show the relative value of the piece, keep stock up to date, record the expenditure against the appropriation and find out the expenditure by product and territory or other classification.

Territorial Analysis.—Where the advertiser's sales organization is divided into territories, it is customary to allot the sales expense to these different territories and make this the basis for comparisons as to the relative efficiency of the operations. Compared as to percentage cost, as to percentage increase, and as to the increase in comparison with the movement of the market, these are very frequently the most important records for the sales executives and the directors of the company. In such cases the advertising expenditure should be correlated with the sales records, so as to show practically the same classifications. These should record the advertising for each territory in proportion to the sales for such territory, and the advertising increase in proportion to the increase of

sales; also the increase of advertising in proportion to the increase in the total territory possibilities. This should be subdivided for classes of media.

For instance, if territory A shows a 25 per cent increase in sales, an increase of 20 per cent in advertising cost and a reduction in the total sales cost of 5 per cent, making the total sales cost 6.6 per cent instead of 7 per cent, it would be of importance to find out which class of advertising had been increased materially, as the effect of this advertising was evidently along the right lines. If then it became apparent that local newspapers and display material had been the only lines of advertising to be materially increased, the lesson would be obvious to the head of the advertising operations.

Suppose that, in addition, territory B showed a 5 per cent increase in sales and a 7 per cent increase in advertising, with a consequent increase in the percentage of sales cost, the nature of this increase in advertising would be important. Comparisons made between the results in different territories and the expenditures made for each class of media will give very fair indications as to the relative value of the different methods used, particularly if there is any great difference in the various methods for the purpose. In some problems of almost universal use and similar habits of buying the various methods may vary very little in efficiency, but in most problems there is a distinct difference, some methods being suitable to rapid stimulation but not particularly valuable for constant reminder and so forth. For any particular problem comparisons made between territories in accordance with the general methods stated above will, over considerable periods, give a good many checks as to values in advertising operations.

Analysis by Unit of Product.—The object of sales work is to provide sufficient volume of sales for each individual product put out by the concern, so that a profit may be secured from each more or less commensurate with the capital and expense.

It is not always possible to arrange to get a profit out of all the products for a given sales period, but it is desirable that the expense be segregated to the product so that the cost of marketing may be known. It is becoming more generally the custom to arrange the sales costs in this manner, and the advertising cost analysis should correlate with the sales analysis in this regard.

In the problem which has been stated in this chapter as an example of the objects and methods, there were four groups of products, each of which was sharing in the appropriation for advertising and each of which should justify the expenditure of that amount in its sales position. Without the analysis of the advertising costs in accordance with the method shown, the sales expense, or rather the marketing expense, could not be properly determined and the value of the money expended would have been a matter of guess work. Advertising is a function of marketing and is expected to do some of the work of marketing for less expense than the work can be done otherwise; consequently it is a part of the cost of selling and is to be charged against the product sold. Just as the sales manager is obliged to set up a maximum expense which he will allow for a given amount of product sold, so the advertising for each product must come within a given maximum; and the analysis of expense should be arranged to show this clearly, not only in the total but in its relation to the business of each territory.

Summarizing.—The analysis of cost, like the details of appropriation must be summarized for proper consideration by the executives of a company. The summary should give the picture of what the details mean in their relation to the company's operations. The summary of any considerable number of details should be carefully planned, so that the information contained in the summary is of the type required.

An advertising summary, in dealing with a campaign, should show information along the following lines:

- The relation between the expenditures to date and the total appropriation.
- The relation between the appropriation and the expenditures for the various classes and types of advertising.
- The relation between the advertising expenditures and the sales divisions.
- The relation between advertising expenditures and product advertised, as a record of sales and percentage cost.
- The efficiency of the advertising.

Mention has been made already in this chapter of methods of summarizing, but the important elements in any summary of this kind are the percentage relations and the tendencies. The percentage relations grow naturally out of the totals which are secured from the summary sheets. The tendencies can be determined by charting the results over a period and comparing the chart curves of one year with those of another.

Experiments are necessary at times to devise the simplest methods for securing the analysis best suited to the particular problem, so that there is little purpose in going further into the matter. The details presented in this chapter give the main objectives and some of the methods adopted. A study of simple accounting requirements will enable any student to go further into the necessary technique.

PROBLEM

I. Robbins & Co. do a business of \$2,000,000 in machinery for handling case goods. They advertise in technical papers, reaching the metal trade, the textile industries, and a few of the packing industries. They have lists of manufacturers in ten industries for direct mail—they keep in stock catalogues, folders and technical bulletins on their products. They have five branches, New York, Chicago, Philadelphia, Boston and Cleveland.

The advertising manager must analyze his costs by the individual medium or piece, by the month and by the territory so that the advertising can be charged against each month and each territory.

Indicate the methods which must be adopted in order to provide this information.

CHAPTER XXXIX

DETERMINING THE VALUE AND THE RESULT

What Advertising Should Do.—We have no way at present of determining the efficiency of any advertising campaign. It has frequently been possible to say that concerns have grown notably with properly developed advertising and merchandising, and that other concerns have been passed by in the struggle, when they did not advertise. The reasons, however, are obscure to some extent, because there are many things which contribute to the success or failure of an organization.

Of course this is not true of advertising alone; we also know very little of what the sales force should do with any particular problem. About all we can do is to measure our progress by comparison with competition and go about correcting any visible weaknesses. Frequently the symptoms are not visible until the disease has advanced somewhat far and become acute. When sales fall off, we are able to point to general business conditions, price variations, incomplete lines, poor promotion, and a host of other minor ills which are undoubtedly responsible in part for the trouble. Only when the profit turns into a loss and a continuous loss is the physician called in and drastic operations performed.

Advertising values are particularly hard to determine. In the broad sense we know that advertising will do some of the work of marketing better than any other method, and as a rule at a less rate of expenditure. That is because it reduces the time required by the buyer for the selection of his goods when he has determined to buy, it increases the confidence and therefore the speed of trade, it develops public and general valuations to support the private and individual valuations.

ADVERTISING CAMPAIGN—FISCAL YEAR

CHART A

When it comes down to deciding the value of a given campaign or a given program, or the difference between two classes of media, the results are not sufficiently visible to permit of a thorough explanation.

There is always some doubt as to the validity of the results. While advertising, in its functions as a marketing method, does aid the result, when it is properly used, the extent of its aid and the justification of its expense do not always appear definitely. Particularly is that true in the determination of the most suitable methods.

Finding Out What It Has Done.—As a consequence, this business of finding out what the advertising has done is by no means easy. Every advertisement on any given subject secures the advantage of every previous advertisement on the same subject, and every advertisement sent out competes with every other current advertisement for attention.

The reply which is secured by the letter may have been due 90 per cent to impressions received from other advertisements over a long period. The silence from the audiences through the series of advertisements may be the silence of attention.

and not that of indifference. An inventor who set out to make a billiard ball composed of a substitute for ivory, wound up with a roller bearing now famous. The advertiser who uses his advertising to build buying attitude may wind up with a reputation worth more than all the other effects. The direct result is rarely of the most importance; the accumulated, uncalculated return frequently outweighs all the others.

However some consideration must be given to the results and there are three elements of importance in determining the character and extent of these. They are:

1. The effect on the sales volume and marketing cost.
2. The character and variation in the returns.
3. Field investigation.
4. Effect on new products or activities.

The effect on the sales volume and cost is particularly valuable if it is kept over a period of years, with the fluctuations, relative changes and tendencies exhibited. Effect on seasonal changes, effect on fluctuations, stability of volume in comparison with general conditions are of importance as effects of advertising as well as the general condition of sales and cost. If these are compared territorially and the advertising methods varied somewhat in different territories, these calculations can be made to determine not only the general effect, but the relative value of different methods. Generally speaking, the history of advertising and sales cost and volume is the most important economic document on advertising results.

The character and variation in the returns are useful in determining the value of different pieces of copy, and different media reaching similar audiences. They are of little moment, save in mail order, for translating the actual value of the work done by the advertising. In combination with the previous statements, however, these returns are of value in checking and amplifying the information received from the sales calculations. It is necessary to weight all the calculations from

returns as these are notably affected by the type of copy as well as the type of audience. It is particularly important to observe that in business the more highly organized concerns are those least likely to show any visible reaction to the advertising, although experience has presented them with ample evidence of the value of using this method.

Field investigation can rarely establish the effect of any particular advertising, but it is possible to determine something of the place of the medium with its audience, the attitude toward products which are advertised, and the matters which the advertising should cover in order to interest the prospective buyer. The principal difficulty in such investigation lies in the validity of the answers.

The reactions to advertising are not always visible on the surface and may be unrecognized. The head of a large company always contended that advertising was not read and no one paid any attention to it. He claimed he had never bought anything from advertising. However, while building a costly home on a considerable estate, he applied to his own advertising department for addresses and names of concerns manufacturing various products needed in these operations. Some difficulty was experienced in getting just what he wanted. In the solution of the matter it came out that he had noticed some of these items in the building and engineering magazines, yet he said quite openly that he did not read advertising and he believed what he said.

Field investigation could do a good deal to determine the effect of advertising if we were able to apply it so as to secure correct reactions. That difficulty has limited its usefulness and resulted frequently in conclusions which were not at all in accordance with the actualities.

One good method of determining the effect of advertising is in the close observance of its operations with new products and new activities. Here the advertising has only the values of previous work by the same concern as a background. Ex-

periments may be instituted and changes made in different sections or periods and relative effects noted. Even here the results are not wholly accurate. They produce only circumstantial evidence. Nevertheless they can be made to show definite tendencies or indications of the value of various methods.

Tracing the history of the sales, the cost of the advertising and sales, the tendencies in different sections and through different periods will give a fair idea of the variations in the value of the methods, if the calculations are properly weighted for general business conditions and compared with the sales conditions of the established products.

The object of this work lies, not in justifying advertising *per se*, but in securing the greatest efficiency from the advertising programs adopted for the particular problem, so that the analysis of the results will be taken into account thoroughly in determining the future operations.

Comparing Media and Methods.—One of the most difficult elements in the analysis of advertising results is the comparison of different media and methods, in the endeavor to determine those which have proved most suitable to the particular problem. In many of the problems of advertising, the sales effect is shown only as the general result of the total advertising effort; the returns from any particular medium or advertising are too scattered to be of moment and the value or validity of these returns cannot be determined. The choice of media and method, therefore, remains largely a matter of opinion, preliminary investigation to some extent, and the advertising use already made of them.

All media and methods include elements of waste, they are not equally valuable for every problem. Some means must be found of comparing their cost and results. The returns are not sufficient for this purpose in many cases, particularly as they are greatly affected by the character of the copy.

The matter is further complicated by the fact that various media do not serve the same general purpose and will not do the same work. Letters cannot do the work which may be done through publications; general magazines cannot do the work of business papers, and so on. Each class has its own functions and should be used in accordance with these. Returns are valuable for comparing media of the same class, used for the same purpose and reaching similar audiences. In such cases the medium and the copy are equally concerned. The character of the attention and the value of the medium are illustrated in this way.

The cost per inquiry may mean nothing, but the relative value of inquiries from the media going to similar audiences, for the same purpose, will give a definite indication of their relative value in connection with the problem.

The classes of media of most importance to the advertiser can be determined more effectively from preliminary investigation of the right character; the relative position of individual media in the same class to similar audiences can be determined from thorough examination of the returns.

Consolidating and Reporting the Results.—The reports of advertising should show :

1. The position in relation to the allowed appropriation.
2. The value of the work in its relation to sales.
3. The relation of individual media to each other in results.
4. The results of any experimental developments.

The position in relation to appropriation is already summarized in the analysis of costs as indicated in the chapter devoted to that subject. This indicates the care with which the expenditure has been arranged in accordance with the allotment to different methods, territories and products.

The value of the work in its relation to sales can be secured from the summaries of cost by product and the sales of that

product. This should show the sales by territories, where necessary, the cost of the advertising and the percentage cost of the advertising in terms of sales.

<u>ADVERTISING CAMPAIGN</u>											
	SALES OF						FROM	TO			
SALES BY STATES	JAN.	FEB.	MAR.	APRIL	MAY	JUNE	ETC.	TOTAL SALES	NO. OF CARS IN EACH STATE	YEARLY CONSUMPTION	% OF CONSUMPTION
TOTALS											
COST OF ADVERTISING EACH MO.								TOTAL			
COST OF ADVERTISING EACH UNIT								AVERAGE COST			

CHART B

The average cost of the advertising should not exceed the percentage fixed upon as the maximum appropriation for the period. If the sales have increased in the period, the cost of the advertising should be below the maximum as an average. If the sales have fallen off, the advertising would require adjustment in accordance therewith.

In the work of marketing a new product, the advertising percentage should show a reduction month by month as the work of the advertising and sales produces its effect on the volume. In the case of a product thoroughly established, the advertising will show variations above and below the maximum as required by the character of the business, but the average for the period should not exceed the percentage set. Any new problems arising through the period should be met by a contingent fund or handled by a separate appropriation for that purpose, apart from the general sales requirements.

The combined advertising and sales effort is expected to produce a sufficient income to bring the advertising expenditure

within a definite percentage figure in most cases and the cost should be compared with the sales in order to indicate the results of this method.

The returns from the advertising should be consolidated so that they give effective comparisons of different media for the different products. They can be arranged in summaries, showing class of media, individual publications, product and total returns. The number of returns should also be examined for value as to their suitability and character as prospective buyers. The final summary should show the valuation per individual medium after rearranging to this extent.

The final analysis when prepared will show for the period of the appropriation, compared with previous year, wherever possible:

- The cost compared with appropriation.
- The cost in percentage of sales.
- Cost and sales by territory, if necessary.
- Extent, character and value of returns.
- Results of experimental methods.

These should form the basis of the recommendations for the feature plan of advertising as they offer a valuable basis for investigation and enlargement or change.

These operations have necessarily been given very briefly and without the minute detail which had to be gone through in every part in order to bring them to a successful conclusion. Not all of them apply to all lines of business by any means, nor are all the investigations here indicated of fundamental necessity with all problems. The modifications, however, which arise in these cases are similar to all conditions which surround the individual application of recognized principles in any business operation. They are the things which can only be acquired when the student has forsaken the classroom for the business office and transferred his preparatory knowledge to the necessities of everyday business requirements. When

the student has acquired all that is contained in the chapters of this book, he will undoubtedly be better equipped to understand and pursue the business operations which must measure his success; but the intelligent use of experience and the appreciation of the necessity of experience thoroughly analyzed is as much a part of his success as anything else.

The text-book is the point of departure for the man who desires to add his contribution to the world's scientific knowledge; as such it can cover only what has been discovered and then only in general terms. The application of the things already known and the definition of the new things to come depend upon the student himself, his analysis of the principles contained in the written knowledge, and his more careful analysis of the new things which experience will bring within his ken.

PROBLEM

1. The Lewis Industries, Inc., manufacture sewing machines. They did a business last year of \$4,550,000; the previous year they did a business of \$3,200,000. In the same period their advertising expenditure increased from \$55,000 to \$65,000. They are using newspapers, trade papers going to department stores and hardware stores, and direct mail to other retailers who sell sewing machines. They wish to consider the general value of their advertising, and also compare different publications one with another as to their value.

Describe the methods which should be adopted by the advertising manager in making this report.

INDEX

A

Abnormal Conditions, Study of, 41
Accountants, 370
Action Advertisements, 143
Advertisements,
 action, 143
 classification of, 88-98
 classified, 91
 complete, 90
 long circuit appeal, 95
 publicity, 91
 rationalized appeal, 97
 reflex appeal, 93
 short-circuit appeal, 93
 function of, 88-98
 pulling power of, measurement
 of, 131
 reading of, reason for, 164-168
Advertising,
 agent, 372
 requirements of, 374
 as a control, 11
 as a direct selling force, 14
 as a factor of distribution, 13
 as a missionary, 12
 campaigns, 43-48
 analysis of, 133-137
 contracts, 385
 definition, difficulty of, 6
 effect on distribution, 16
 marketing methods, 7
 efficiency of, 6
 salesmen increased by, 15
 executive supervision of, 371
 force (See "Personnel")
 functions of, 11
 good-will, 143
 growth of, recent, 2
 in the United States, 4
 history of, 1-4
 industrial problems in the United
 States, 4
 kind and extent, factors determin-
 ing, 28-42
 layout, 358-368
 limitations of, 5
 men, 369-377
 nature of, 1-10
 outdoor, 401-414

Advertising—(*Continued*)
 personnel, 369-377
 psychology of, 57-66
 relation of marketing cost to, 14
 results, 457
 analysis of, 458
 comparison of media and meth-
 ods, 461
 consolidation and reporting of,
 462-465
 salesman, 376
 value of, determination of, 457-465
 value of to manufacturer, 17
Agents, Commission,
 distribution through, 26
Analysis,
 of article, 173
 of audience, 163
 of campaign, 133-137
 of circulation, 387-400
 of costs, 450-456
 of market, 424-436
Appeals,
 arrangement of, 445-449
 associations, 447
 audience, 445
 dynamic, nature of, 118
 inductive, 207
 long circuit, 95
 object of, 448
 product, 446
 idea behind, 448
 rationalized, 97
 reflex, 93
 short circuit, 93
 single structural items, laboratory
 study of, 137
 to the emotions, direct, 225
 to the senses by association, 222
 direct, 219
 good taste in, 221
value of,
 analysis of campaign, 133-137
 summary of psychological fac-
 tors, 139
 testing by scientific laboratory
 methods, 130
 testing pulling power of adver-
 tisement, 131
 testing relative, 130-141

Appropriations, 437-444
 costs and values, 442
 defined, 437
 determination of, 438
 use of analysis in, 441
 estimates of, 35

Areas, Greek Law of, 300
 Art, Defined, 281

Article, Analysis of, 173

Artists, 370

Associations,
 appeals, arrangement of, 477
 appeals to the senses by, 224
 dynamic, 118-129
 direct commands, 120
 law of suggestion, 118
 leadership of advertised brands, 128
 nature of the appeal, 118
 positive vs negative, 122
 prestige suggestions, 122
 repetition, 125
 simplifying response, 123

establishing, 111-117, 216
 importance of, III
 in copy, 214
 law of contiguity, 112
 feeling tone, 113
 fusions, 114
 sequence, 112
 typography, 115

Atmosphere, of Words, 237
 Attention (See also "Interest")
 importance of, 100
 intensity, 103
 laws of, 100-110
 position in medium, 101
 size, 100
 white space and contrast, 103

Audience,
 analysis of, 163
 arrangement of appeal as regards, 445
 point of contact with, 167
 selective, 176
 with timely interests, 168

B

Backgrounds, 323

Balance, 305

Bill-Posters' Association, 408

Booklets, 419

Borders, Ornament as Applied to, 343

Brands, Advertised, Leadership of, 128

Business Magazines, Advertising in, 255
 Buying Habits, As Advertising Factor, 34

C

Campaigns,
 aims of, mental, 63
 experimental analysis, 133-137
 materials, psychology applied to, 62
 psychology applied to, 61
 purpose of, 43-48
 educating, 47
 establishing reputation, 43
 extending organization values, 43
 extending uses, 44
 familiarizing, 47
 gaining distribution, 45
 identifying trade-marks, 47
 increasing consumption, 46
 solidifying sales, 46
 stimulating, 47
 theme of, 174

"Catalogue Copy," 184

Circulation,
 analysis of, 387-400
 importance of, 387
 authority, 394
 editorial policy, 396
 methods, 397
 quality, 393
 quantity, 392
 standards and methods of examination, 395
 suitability, 393

Class Periodicals, 385

Classified Advertisement, 91

Coherence in Copy, 187

 of sentences, 240

Coined Words, 55

Color, 315-325

 as element of display, 286

 backgrounds, 323

 harmony, 321

 contrast, 322

 likeness, 322

hue, 319

 intensity, 320

 meaning of, 316

 nature, 315

 source, 315

 spectrum, nature of, 316

 terms, defined, 317

 tone, 317

 value, 320

- Commands, Direct, 120
 Commission Agents, Distribution through, 25
 Commodity, analysis of the, 173
 psychology applied to, 58
 Competition, as Advertising Factor, 31
 Consumption, as advertising factor, 29
 campaigns to increase, 46
 Contiguity, Law of, 112
 Contracts, Advertising, 385
 Contrast, attention value of, 103
 harmony of, 323
 Control, Advertising as a, 11
 Copy, adaptation to medium, 180
 analysis of article, 173
 of audience before writing, 163
 as applied psychology, 149
 catalogue, 184
 coherence, 187
 combination, concentration on, 185
 compared with sales letters, 152
 competitive, 145
 construction of, 183-196
 copy man, 163
 defined, 143
 distinctiveness in, 159
 economy in, 156
 effect of display on, 267-280
 emphasis, 194
 for farmers, 258
 for women, 258
 human interest, 214-226
 appeals to the senses by association, 222
 associations in 214, 216
 direct appeal to the emotions, 225
 direct appeal to the senses, 219
 dramatic form, 226
 good taste in sense appeals, 221
 purpose and methods, 214
 sentiment and sentimentality, 229
 story form, 228
 suggestion, 215
 institutional, 148
 introductions, 187
 literary forms, 177
 manufacturer's, 171
 medium, effect on, 245-266
 missionary, 145
 motives for reading of, 164
 nature of, 142-162
- Copy—(*Continued*)
 paragraphs, 242
 pioneering, 145
 place in advertising, 142
 point of contact with reader, 167
 problems, miscellaneous, 265
 purpose of, 142-162
 readability, 164-167
 "reason why," 197-213
 choice, narrowing the, 197
 deductive reasoning, 205
 evidence of tests, 200
 inductive appeal, 207
 nature of, 197
 records of performance, 203
 testimony, 205
 tests, 205
 value of, 197
 relation to display, 150
 reminder, 148
 sentences, coherence, 240
 emphasis, 241
 structure of, 239
 smaller units of, 230-244
 substance of, 163-182
 talking point, concentration on single, 183
 technique, 230
 threefold character of, 181
 unity in, 183
 words, adaptation to reader, 232
 atmosphere, 237
 exactness in, 233
 good use, 231
 sound of, 234
 suggestion in, 234
 tone-color in, 236
 writers, 370
- Costs, analysis of, 450-456
 media, 451
 printed matter, 452
 purpose of, 450
 summarizing, 455
 territorial, 453
 unit product, 454
- Curved Lines, Meaning of, 349
- D
- Dealer, Effect of Advertising on, 16
 Dealers' Aids, 415-423
 booklets, 419
 demonstrations, 418
 direct mail, 420
 house organs, 421
 samples, 418

Dealers' Aids—(*Continued*)
 store-cards, 416
 window-displays, 415
 Decoration, Distinguished from Ornamentation, 336
 Decorative Illustration, 330
 Demonstrations, 418
 Department Store Advertising, 249
 Direct Commands, 120
 Direct Mail, As Dealers' Aid, 420
 "Direct to User" Distribution, 24
 Display,
 defined, 281
 effect on copy, 267-280
 elements of, 284-292
 form, 291
 functions of, 281-292
 headlines, 269-275
 illustration, 288
 ornament, 289
 relation of copy to, 150, 267
 relative importance of copy and, 268
 slogans, 275
 test of, 360
 final, 368
 text, condensation of, 279
 texture, 290
 tying up lines to text and illustrations, 276
 type display, 269, 289
 Distinctiveness in Copy, 159
 Distribution,
 advertising as a factor in, 13
 campaign to increase, 45
 channels of, 19-27
 commission agents, 26
 "direct to user," 24
 from industry to industry, 25
 jobber, 21
 retailer, 23
 trade units, functions of, 19
 wholesaler, 21
 Dramatic Form of Copy, 226
 Drives (See "Tendencies")
 Dynamic Associations, 118-129

E

Economic Use of Advertising, 39-42
 Economy in Copy, 156
 Efficiency of Advertising, 6
 of salesmen, increase of through advertising, 15
 Electric Signs, 414
 Emotions, Direct Appeals, 225

Emphasis, in Copy, 187
 in form, 311
 in sentences, 241
 in type, 354

F

Factory,
 organization and output, 28
 Farmers, Copy for, 258
 Feeling Tone, Law of, 113
 Field Analysis of Market, 427
 Foreign Requirements for Trade-Marks, 52
 Form,
 balance, 305
 emphasis, 311
 Greek law of areas, 300
 importance and meaning of, 293
 in display, 291
 movement, 308
 structural or rhythmic, 310
 principles of, 293-314
 shapes, consistent, 297
 sizes, consistent, 297
 structural unity, consistent, 297
 Fusions, Law of, 114

G

Good-Will Advertisements, 143
 Gothic Type, 351

H

Habits, Sources of, 67
 Hand-Made Type, 354
 Harmony, of Color, Defined, 321
 Head Pieces, 347
 Headlines, 269-275
 aptness, 272
 brevity, 271
 interesting nature, 274
 originality, 273
 specificness, 272
 Historic Ornament, 340
 History of Advertising, 1-4
 House Organs, 421
 Hue, Defined, 319
 Human Interest Copy, 214-226
 Human Needs, 67-77
 fundamental tendencies, 68
 sources of, 67

I

Illuminated Bulletins and Posters, 412

Illustration, 326-335
 as element of display, 287
 decorative, 330
 functions of, 326
 summarized, 332
 naturalistic, 329
 place of in advertising, 326
 relation to other elements, 332
 tying up display lines to, 276
Industrial Problems, Effect on Advertising, 4
Instincts and Emotions, 70-73
 classification of, 72

Intensity,
 attention value of, 103
 of color, defined, 320
Interest (See also "Tendencies and Interests")
 arrangement of materials, as incentive, 108
 color as incentive, 106
 illustrations as incentives, 104
 incentives, 104
 novelty as incentive, 104
 pictures as incentives, 104
 strength of, measurement of, 78
 relative, 78-87

J

Jobber, Distribution through, 21

L

Law, Trade-Marks, 50
Layout, 358-368
 display, testing of, 360, 368
 functions of, 358
 in mass, 359
 type measurement, 362
 type sizes, 363
 working, 361
Lines, Curved, 349
 meaning of, 348
 straight, 349
Long-Circuit Appeals, 95

M

Magazines (See "Periodicals")
Manufacturers, Value of Advertising to, 17
Manufacturers' Aids to Dealers (See "Dealers' Aids")
Manufacturers' Copy, 171

Market,
 analysis of, 424-436
 charts and summaries, 430
 field analysis, 427
 progress, 434
 questionnaires, 428
 statistical sources of information, 426
 territorial, 432
 use, 424, 433
 weakness, 434
psychology applied to, 58
Marketing,
 cost, relation of to advertising, 14
 effect of advertising on methods, 7
Media,
 adaptation of copy to, 180
 analysis of, 451
 business magazines, 254
 comparison of methods with, 461
 effect on copy, 245-266
 magazines, 246, 380
 newspapers, department store advertising, 249
 national advertising, 246
 small retail stores, 253
 periodicals, 378-386
 position in, 101
 technical publications, 254
 trade journals, 254, 258
Methods, Comparison of Media with, 461
Movement, 308
 structural or rhythmic, 310

N

National Advertising, in Newspapers, 246
Naturalistic Illustration, 329
Needs (See "Human Needs")
Newspapers,
 as media, 379
 department store advertising, 249
 national advertising, 246
 small retail store advertising, 253

O

Old English Type, 351
Organization Value,
 campaign to extend, 43
Ornament, 336-347
 as element of display, 288
 borders, as, 343
 decoration distinguished from, 336
 defined, 336

Ornament—(*Continued*)
 head and tail pieces, 347
 historic, 340
 sources of, 339
 Outdoor Advertising, 401-414
 Bill-Posters' Association, 408
 bulletins, illuminated, 412
 development of, 401
 electric signs, 414
 illuminated bulletins and posters,
 412
 posters, 410
 signs, influence of, 401
 values, 402

P

Packages,
 size and appearance, as advertising
 factor, 33
 Paragraphs, in Copy, 242
 Periodicals, 378-386
 class, 385
 contracts with, 385
 copy problems, 246
 early, 378
 farm journals, 383
 free publicity, value of, 378
 general magazines, 380
 newspapers, 379
 technical journals, 254, 384
 trade journals, 254, 383
 women's publications, 382
 Personnel, Advertising,
 accountants, 370
 advertising agent, 372
 advertising salesman, 376
 agency organization, 373
 artists, 370
 copy-writers, 370
 effect of sales force on, 35
 general requirements, 369
 space buyers, 370
 Pictures (See "Illustration")
 Point of Contact, Selective, 176
 Position of Advertisement,
 in medium, 101
 on page, 102
 Posters, 410
 Prestige Suggestions, 122
 Prices, As Advertising Factor, 32
 Printed Matter,
 analysis of, 452
 implied accuracy of, 9
 Product, 446
 idea behind, 448
 Proportion, Greek Law of, 300

Psychology,
 applied to advertising campaign,
 61-63
 campaign, 61
 to commodity, 58
 to market, 58
 copy as applied, 149
 instincts, 70
 of advertising, 57-66
 approaches, 58
 importance of study, 57
 of trade-marks, 53
 summary of factors, 139
 tendencies, 73-77
 Publicity, Free, Value of, 378
 Publicity Advertisement, 91
 Publishers, Place of, in Advertising,
 374

Q

Questionnaires, 428

R

Rationalized Appeals, 97
 Readers (See "Audience")
 "Reason Why" Copy, 197-213
 for women, 263
 Reflex Appeals, 93
 Repetition, 125
 Reputation, Campaign to Establish,
 43
 Response, Simplification of, 123
 Retail Stores, Advertising, 253
 Retailer, Distribution through, 23
 Roman Type, 352

S

Sales, Campaign for Solidification of,
 46
 Sales Force, Effect on Advertising
 Force, 35
 Sales Letters, Advertising Copy
 Compared with, 152
 Salesman, Increased Efficiency of
 through Advertising, 15
 Samples, 418
 Script, 351
 Selling, Methods of, 376
 Selling Force, Advertising as a Di-
 rect, 14
 Sentences,
 coherence, 240
 emphasis, 241
 structure of, 239
 Sentiment and Sentimentality, Ap-
 peals to, 229

Sequence, Law of, 112
 Shapes, Consistent, 297
 Short-Circuit Appeals, 93
 Signs,
 electric, 414
 influence of, 401
 Simplification of Response, 123
 Size,
 attention value of, 100
 consistent, 297
 Slogans, 275
 Space Buyers, 370
 Statistics, as Source of Market Analysis, 426
 Store-Cards, 416
 Story Form of Copy, 228
 Straight Lines,
 meaning of, 349
 Suggestion,
 how it works, 215
 law of, 118
 prestige, 122

T

Tail Pieces, 347
 Talking Points, Concentration on Single, 183
 Technical Publications, 384
 advertising in, 254
 Technique of Copy, 230
 Tendencies and Interests,
 classification of, 73-77
 relative strength of, 78-87
 consumer tests, 84
 laboratory measurement, 84
 measured by general knowledge, 79
 measured by summary experiments and analysis, 80
 Territorial Analysis, 453
 Text,
 condensation of, 279
 relationship between display and, 267
 tying up display lines to, 276
 Texture, as Element of Display, 290
 Timeliness of Copy, 168
 Tone, Defined, 317
 Trade,
 channels of, 19-27
 units, functions of, 19
 Trade Journals, 383
 advertising in, 254, 258
 Trade-Marks, 49-56
 campaign to identify, 47
 certificate countries, 52
 coined words as, 55

Trade-Marks—(*Continued*)
 foreign requirements, 52
 legal requirements, 50
 meaning of, 49
 psychological requirements, 53
 Trade-Names, Good, Qualities of, 55
 Type, 289
 decorative, 351
 display, 269
 emphasis, 354
 faces, classes of, 351
 old-style and modern, 353
 Gothic, 351
 hand-made, 354
 line meanings, 348
 measurement, 362
 Old English, 351
 principles, 348-357
 Roman, 352
 Script, 351
 sizes, table of, 363
 standard, 351
 summary, 356
 Typography,
 associations, 115
 principles of, 116

U

Use, Campaign to Extend, 44

V

Value, Defined, 320

W

White Space, Attention Value of, 103
 Wholesaler, Distribution through, 21
 Window Displays, 415
 Women,
 copy for, 258
 reason why, 263
 publications for, 382
 Words of Advertisement,
 adaptation to reader, 232
 atmosphere, 237
 exactness in choice of, 233
 good use, 231
 sound of, 234
 suggestion, 234
 tone color, 236
 written vs spoken, 8
 Working Layout, 361

- 6. Reason why.
- 7. Scientific construction copy, ~~best~~ over the
Records of performance.
- 8. Testimony —
- 9. Tests & guarantees. very best,
- 10. Bargain Announcements. Reason for pro
Seasonable merchandise, in newspaper
Service talk announcements, usually by Ban

